"The
Leader Group"
February to August
1925

FIRST
NATIONAL
PICTURES

The
Leader Group
February to August
1925

~again speak the *Leaders*

FIRST NATIONAL

—and again do they place before the exhibitors of the world the most powerful group of pictures that have ever been scheduled for a season's distribution.

That FIRST NATIONAL is making good on every promise made for 1924 is evidenced daily in the manner in which their releases are making big profits for exhibitors.

The phenomenal consistency of big box office pictures such as FIRST NATIONAL have and are releasing to exhibitors right now—

"Secrets"
"In Hollywood with Potash and Perlmutter"
"In Every Woman's Life"
"Sandra"
"The Sea Hawk"
"Tarnish"
"Madonna of the Streets"
"Classmates"
"Husbands & Lovers"
"Born Rich"
"Abraham Lincoln"
"The Silent Watcher"
"Christine of the Hungry Heart"
"Her Night of Romance"
"Idle Tongues"
"Sundown"
"The Only Woman"
"So Big"
"Love's Wilderness"
"Inez from Hollywood"
"Frivolous Sal"

and others, places FIRST NATIONAL FIRST in the minds of all exhibitors when planning their next season's programs.

FIRST NATIONAL PICTURES

It's the backbone service of the countrv's finest showman.

FIRST NATIONAL promised to give big moneymakers in 1924—and FIRST NATIONAL gave them.

Now FIRST NATIONAL promises for next season—*February to August*—a series of releases so strong in profit-making possibilities that they stand supreme as the most powerful group of box-office pictures the industry has ever seen. These FIRST NATIONAL presents as the leading money making attractions of the coming season under the befitting title of

The LEADER GROUP

composed of

3 from THOS. H. INCE

Thomas H. Ince presents

"Enticement"

From the novel by
CLIVE ARDEN
Adapted by
BRADLEY KING
Directed by
GEORGE ARCHAINBAUD
with
MARY ASTOR, CLIVE BROOK and IAN KEITH
Under personal supervision of THOMAS H. INCE

Thomas H. Ince presents

"The Enchanted Hill"

PETER B. KYNE'S great story published in Cosmopolitan Magazine and now a sensation in book form

"Playing with Souls"

From the story by Countess de Chambrun
Adapted by C. Gardner Sullivan
with
MARY ASTOR
CLIVE BROOK
JACQUELINE LOGAN

FIRST NATIONAL PICTURES

Book the Leader Group

2 from FRANK LLOYD

Frank Lloyd Productions Inc.
presents

"Judgment"

From the Saturday Evening Post
story by MAY EDINGTON
Scenario by J. G. HAWKS
Directed by FRANK LLOYD

A modern love story as human and as real as "The Silent Watcher"

with
ANTONIO MORENO
PATSY RUTH MILLER
DAVID TORRENCE
WALTER McGRAIL
PHYLLIS HAVER
and others

2ND-
Title to be announced later.

FIRST NATIONAL PICTURES

Book the Leader Group

2 from GOLDWYN-FITZMAURICE

Samuel Goldwyn
presents
A George Fitzmaurice
PRODUCTION
"A Thief in Paradise"

Adapted from LEONARD MERRICK'S
"The WORLDLINGS" by FRANCES MARION

A vital drama with
a locale shifting from
the South Seas to
San Francisco society.
with DORIS KENYON
RONALD COLMAN *and*
AILEEN PRINGLE

Samuel Goldwyn
presents
A George Fitzmaurice
PRODUCTION
"World without End"

From MAY EDINGTON'S
famous novel
Adapted by
FRANCES MARION

A triangle love drama
of two women and a man

FIRST NATIONAL PICTURES

Book the Leader Group

1 from JOHN M. STAHL

Louis B. Mayer
presents
"Fashions for Men"
A John M. Stahl
PRODUCTION

From the Broadway stage play by Franz Molnar.
An unusual domestic comedy drama today as only Stahl can do.

FIRST NATIONAL PICTURES

Book the Leader Group

1 from M. C. LEVEE

M. C. Levee
presents

"One Year to Live"

Directed by
IRVING CUMMINGS

A fascinating love story of Parisian theatrical life with unfailing box office appeal.

FIRST NATIONAL PICTURES

Book the Leader Group

1 from J. K. McDONALD

J. K. McDonald

The talented young producer who in the past year has presented "Boy of Mine," "A Self Made Failure" and "Frivolous Sal"; who combines keen knowledge of exhibitors' needs with an exceptional dramatic sense will present in FIRST NATIONAL'S LEADER GROUP another box-office success

FIRST NATIONAL PICTURES

Book the Leader Group

2 from EDWIN CAREWE

"My Son"

an
Edwin Carewe production
with
Nazimova
and
a featured cast
in

a current Broadway stage success, with a theme of universal appeal. By Martha Stanley.

FIRST NATIONAL PICTURES

"Heirs Apparent"

An
EDWIN CAREWE
PRODUCTION

A lively searching drama of the younger generation by Sir PHILIP GIBBS

Book the Leader Group

As one reads on through this announcement it is not difficult to understand why exhibitors wait for FIRST NATIONAL'S program and why FIRST NATIONAL is releasing next season's product under the title of "The Leader Group".

Producers, stars, popular featured artists, all have been provided with the most powerful big box office appeal product possible to secure.

That FIRST NATIONAL "common sense" policy of administration that has always brought them undisputed Leadership is also responsible for this extraordinary array of money making pictures.

And continuing we find the schedule consists of —

Book the Leader Group

2 from NORMA TALMADGE

Joseph M. Schenck
presents

"The Lady"

by Martin Brown
Adapted by Frances Marion
Directed by
Frank Borzage

Screen version of Mary Nash's stage success of last season

Joseph M. Schenck
presents

"Madame Pompadour"

by Rudolph Shanger *and* Ernest Welisch
Directed by
Victor Heerman

The outstanding musical comedy success of Europe of the past two seasons. Now playing on Broadway. A story of an irresistible courtesan—the favorite of Louis XV of France.

FIRST NATIONAL PICTURES

Book the Leader Group

2 from CONSTANCE TALMADGE

Joseph M. Schenck
presents

"The Man She Bought"

by Pearl Doles Bell

Scenario by
HANS KRALY *and*
SIDNEY FRANKLIN

Directed by
Sidney Franklin

A modern comedy of a spoiled rich girl whose daring startles society.

FIRST NATIONAL PICTURES

Joseph M. Schenck
presents

"Learning To Love"

by
JOHN EMERSON
and ANITA LOOS

Directed by
SIDNEY FRANKLIN

Miss Talmadge in a comedy of a heartless flirt with
ANTONIO MORENO
in the leading masculine role

Book the Leader Group

2 from COLLEEN MOORE

"Sally"

Adapted from New York's most popular musical play of the past decade

Adapted by
JUNE MATHIS

Directed by
AL GREEN

with
LLOYD HUGHES and LEON ERROL (*creator of the stage role*) in support of Miss MOORE

2ND-
Title to be announced later.

FIRST NATIONAL PICTURES

Book the Leader Group

2 from CORINNE GRIFFITH

ASHER, SMALL and ROGERS present

"Declasse"

from the ETHEL BARRYMORE stage success by ZOE AKINS

Directed by ROBERT VIGNOLA

Miss GRIFFITH has one of her most fascinating roles in this lively drama of to day

ASHER, SMALL and ROGERS present

"The National Anthem"

from LAURETTE TAYLOR'S stage success by HARTLEY MANNERS

MISS GRIFFITH sparkles through the most vivid indictment of jazz ever screened

FIRST NATIONAL PICTURES

Book the Leader Group

2 from BARBARA LA MARR

Associated Pictures Corporation presents

"Hail and Farewell"

A SAWYER-LUBIN PRODUCTION

From the Florence Reed stage success by WILLIAM HULBURT

A modern story of Paris and the play places of Europe.

2ND- Title to be announced later.

FIRST NATIONAL PICTURES

Book the Leader Group

DORIS KENYON

"With audience personality surpassed by none; with exceptional ability in both light and heavy roles; with her popularity mounting with each new release;

Doris Kenyon's

first appearances in the

First National Leader Group

will be in

"A Thief in Paradise" and *"The Interpreter's House"*

A young artist whose clean-cut, attractive personality is filling a box office demand; who has proved his exceptional ability in "The White Moth" and "So Big".

Ben Lyon

will first be seen in the

First National Leader Group

in

"One Way Street"

BEN LYON

FIRST NATIONAL PICTURES

Book the Leader Group

2 from RICHARD BARTHELMESS

Inspiration Pictures
presents

"New Toys"

a JOHN S. ROBERTSON *Production*

A comedy of domestic life by OSCAR HAMMERSTEIN and MILTON HERBERT GROPPER

A Broadway stage success.

With MARY HAY (Mrs. Barthelmess) in the leading feminine role.

FIRST NATIONAL PICTURES

Inspiration Pictures
presents

"The Song and Dance Man"

A JOHN S. ROBERTSON *Production*

George M. Cohan's sensational comedy success of last season

Book the Leader Group

With MILTON SILLS

Because no screen actor to-day tops him in dramatic ability; because of his tremendous triumphs in "THE SEA HAWK," "MADONNA of the STREETS" and other great FIRST NATIONAL successes; because of his vast army of admirers who swell box-office returns everywhere,

Milton Sills

will appear in many of

First National's Leader Group

First

"The Interpreter's House"

FIRST NATIONAL PICTURES

Book the Leader Group

7
FIRST
First National Pictures, Inc.
presents
"The Far Cry"
A story of the idle rich American colony in Paris and a flapper who plays with fire. From the Broadway stage success by Arthur Richman
First National Pictures, Inc.
presents
"One Way Street"
by BEALE DAVIS
Directed by
JOHN FRANCIS DILLON
A love drama with London, Monte Carlo and Madrid backgrounds
with BEN LYON and ANNA Q. NILSSON
First National Pictures Inc.
presents
"The Interpreter's House"
From STRUTHERS BURT'S best selling novel
Directed by
LAMBERT HILLYER
A story of New York society life with
MILTON SILLS and
DORIS KENYON

NATIONAL Productions

Under supervision of
EARL HUDSON

First National Pictures, Inc.
presents
"The Eternal Lamps"
A fast-moving dramatic story of New York night life
by
Ferdinand Reyher

First National Pictures, Inc.
presents
"Chickie"
A syndicated newspaper serial that has had tremendous publicity throughout the country. A story of a poor girl and her search for love.
by
ELENORE MEHERIN

First National Pictures Inc.
presents
"Uriah's Son"
From the Red Book magazine story by
STEVEN VINCENT BENET
A strong modern drama with a big surprise twist

First National Pictures, Inc.
presents
"The Boss of Little Arcady"
by
Harry Leon Wilson
A rip-roaring comedy of small town life!

FIRST NATIONAL PICTURES

Book the Leader Group!

Here is indeed a most unusual display of money making pictures—the greatest in the history of FIRST NATIONAL and the industry.

The FIRST NATIONAL keen showmanship judgment and proven knowledge of what the box office requires is brought home once again very forcibly in this announcement.

Now permit us to call particular attention to those pro-

FIRST NATIONAL PICTURES

ductions to be classified as

"FIRST NATIONAL SPECIALS"—

pictures so tremendous in their money making values they bid fair to outstrip the earning power for exhibitors of those FIRST NATIONAL sensational "specials" of the current season! namely: "The Sea Hawk"—"Secrets"—"Abraham Lincoln"—and "Sundown."

Just another very good reason for FIRST NATIONAL LEADERSHIP

Joseph M. Schenck
presents

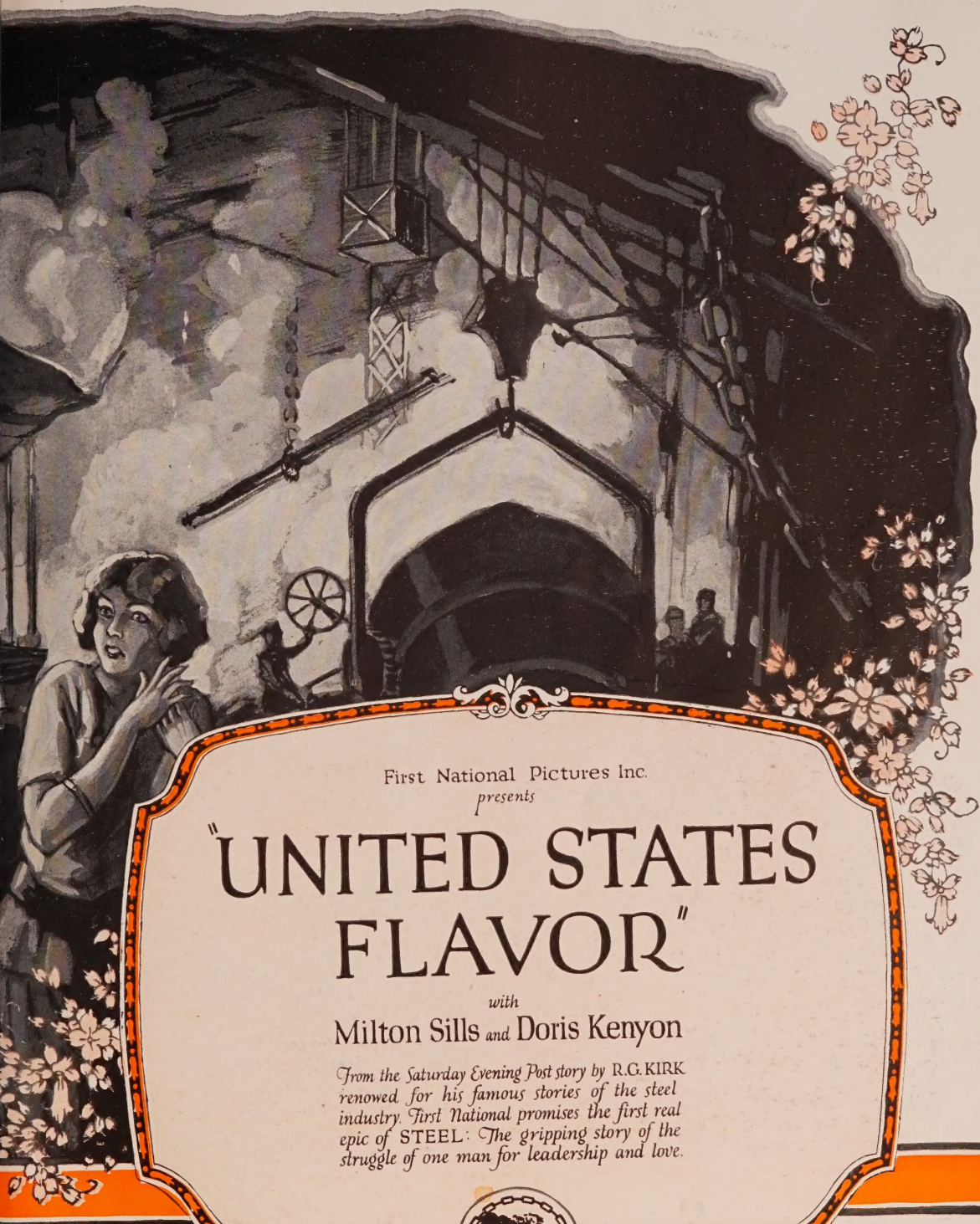
NORMA TALMADGE
in
"The Lady"

by Martin Brown -
Screen version by Frances Marion-
Based on A.H. Wood's play "The Lady".

A Frank Borzage
Production -

A
FIRST
NATIONAL
Special

A
FIRST
NATIONAL
Special



First National Pictures Inc.
presents

"UNITED STATES FLAVOR"

with

Milton Sills *and* Doris Kenyon

From the Saturday Evening Post story by R.G. KIRK *renowned for his famous stories of the steel industry. First National promises the first real epic of* STEEL: *The gripping story of the struggle of one man for leadership and love.*

FIRST NATIONAL PICTURES

First National Pictures Inc.
presents

Sir Arthur Conan Doyle's stupendous story -

The LOST WORLD

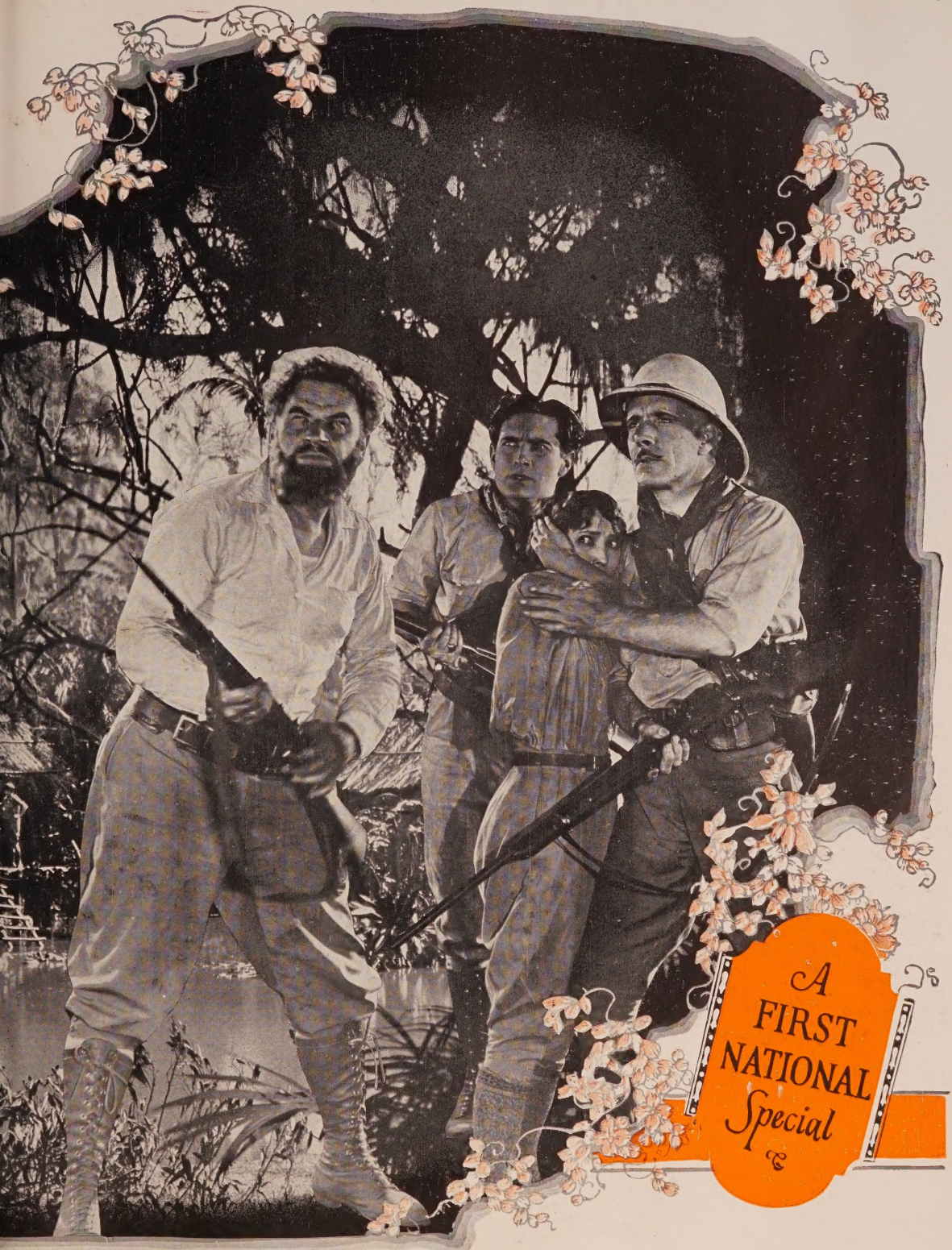
By arrangement with Watterson R. Rothacker -
with
Bessie Love, Lewis Stone, Wallace Beery, Lloyd Hughes.

Research and Technical Director Willis H. O'Brien

Arthur Edeson - *Director of Photography.*
Milton Menasco - *Director of Settings - Architecture.*
George Mc Guire - *Film Editor.*
Marion Fairfax - *Scenario and Editorial Direction.*
Fred Jackson - *Chief Technician.*
Harry Hoyt - *Dramatic Direction.*

Under the supervision of Earl Hudson

FIRST NATIONAL PICTURES


A
FIRST
NATIONAL
Special

A
FIRST
NATIONAL
Special

First National Pictures Inc.
presents

"SALLY"

The Nation's most sensational Musical Comedy Success since "The Merry Widow" brought to the screen

Starring

COLLEEN MOORE

Adapted by JUNE MATHIS

Directed by AL GREEN

Supported by LLOYD HUGHES *and* LEON ERROL *(creator of the stage role)*

FIRST NATIONAL PICTURES

Joseph M. Schenck
presents

NORMA TALMADGE
in
"Madame Pompadour"

The stage success of two continents filmed

Under the direction of Victor Heerman -
A fascinating never-to-be-forgotten period drama
by Rudolph Shanger *and* Ernest Welisch

NOW REPEATING ITS EUROPEAN SUCCESS ON BROADWAY

FIRST NATIONAL PICTURES

A
FIRST
NATIONAL
Special

at a glance — The BIGGEST

2 from **FRANK LLOYD**
"Judgment"
2nd title announced later

3 from **THOMAS H. INCE**
"Enticement"
"Playing with Souls"
"The Enchanted Hill"

7 big money makers
presented by
FIRST NATIONAL PRODUCTIONS
"One Way Street"
"Interpreters House"
"Uriah's Son"
"The Far Cry"
"The Eternal Lamps"
"The Boss of Little Arcady"
"Chickie"

2 from **EDWIN CAREWE**
"Heirs Apparent"
"My Son"

Under supervision of
EARL HUDSON

2 from **GOLDWYN-FITZMAURICE**
"A Thief in Paradise"
"World without End"

1 from **JOHN M. STAHL**
"Fashions for Men"

1 from **M. C. LEVEE**
"One Year to Live"

1 from **J. K. McDONALD**
Title to be announced later

FIRST NATIONAL PICTURES

Book the

the INDUSTRY offers!

2 from CONSTANCE TALMADGE
"Learning to Love"
"The Man She Bought"

1 from COLLEEN MOORE
Title to be announced later

2 from BARBARA LA MARR
"Hail and Farewell"
2nd title to be announced later

2 from CORINNE GRIFFITH
"Declasse"
"The National Anthem"

2 from RICHARD BARTHELMESS
"New Toys"
"The Song and Dance Man"

An examination of the above titles will reveal the fact that six of the forthcoming Leader Group are adaptations of outstanding stage successes and seventeen have appeared as novels and serialized stories. Each has been selected because of its richness in those audience qualities which mean pictures that draw at the box office.

Because of their story strength as well as their stars and directors, the pictures of the Leader Group will be the greatest audience releases of the season.

Leader Group

Book the

LEADER GROUP

and these

5

great specials

"The Lost World"—"The Lady"
"Madame Pompadour"—"Sally"
"United States Flavor"

FIRST NATIONAL PICTURES

Book the Leader Group

"Compare the Product"

The only kind of pictures that are "best" are those which make the most money for you.

First National Pictures made more money, than any others for exhibitors this year, because they were better than any others.

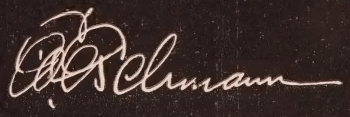
At the beginning of the year we stated our case and rested, awaiting the box office verdict.

We've got that and are happy with the knowledge that the results proved we did not overestimate or underestimate.

But big as we made them in 1924—we're making them bigger for 1925.

"ON PERFORMANCE WE STAND"

We'll stay the best because we've got the best so—"COMPARE THE PRODUCT"—for your biggest year, before you commit yourself and set dates for your backbone service.



FIRST NATIONAL PICTURES

Book the Leader Group

"The BACKBONE of the EXHIBITION FIELD"

1—A. H. Blank
Des Moines, Ia.

2—Tom Boland
Oklahoma City, Okla.

3—J. B. Clark
Pittsburgh, Pa.

4—Harry M. Crandall
Washington, D. C.

5—R. C. Craver
Charlotte, N. C.

6—W. P. Dewees
Vancouver, B. C.

7—Jacob Fabian
Paterson, N. J.

8—Frank Ferrandini
Richmond, Va.

9—M. L. Finkelstein
Minneapolis, Minn.

10—Nathan H. Gordon
Boston, Mass.

11—Samuel Katz
Chicago, Ill.

12—J. H. Kunsky
Detroit, Mich.

13—Sol Lesser
Los Angeles, Cal.

14—Col. Fred Levy
Louisville, Ky.

15—John J McGuirk
Philadelphia, Pa.

16—Robert Lieber
Indianapolis, Ind.

17—E. Mandelbaum
Cleveland, Ohio

18—Moe Mark
White Plains, N. Y.

19—H. T. Nolan
Denver, Colo.

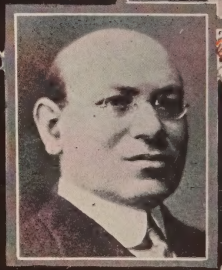
20—E. V. Richards, Jr.
New Orleans, La.

21— I. H. Ruben
Minneapolis, Minn.

22—Thomas Saxe
Milwaukee, Wis.

23—Spyrous Skouras
St. Louis, Mo.

—Jensen and Von Herberg
Seattle, Wash.



FIRST NATIONAL PICTURES

FIRST NATIONAL KEEPS FIRST

in all exhibitors booking time because they know the box-office value of every picture they release-

They know because through these great showmen and their theatres, the finest in the country, every picture is given the opportunity of demonstrating it's public appeal strength ~ making it's market value a proved fact and not one of guesswork /

As always—

FIRST NATIONAL FIRST

A Personal Word to Exhibitors

By Richard A. Rowland

General Production Manager,
First National Pictures, Inc.

"GET that First National contract."

For six months this has been the slogan of our sales force. It has been echoed and re-echoed through cities, towns and villages.

The slogan was based on a promise—the promise that a First National contract would be the greatest asset that an exhibitor could possess.

Six months ago I made an unqualified statement that our pictures would be a continuation of the tremendous successes delivered by First National last year—"The Sea Hawk," "Secrets," "Flaming Youth," and many more.

We set a swift hard pace and the sales department was behind us to a man. When a First National contract was sold, it was backed by the guarantee of pictures that could not fail.

The box office record speaks for the past. You were not dealing in problematical values then. You are not doing so now.

For the coming six months the pictures which we have made and are making surpass anything that the company has done. And these are the productions that the sales force has in mind when it sells a First National contract.

You have a product of proven value that cannot fail to draw at your box office, and supporting it you have First National advertising, publicity and exploitation men to assist in reaching the present motion picture public and the public we are building for the future on the strength of pictures carrying a wider appeal than has ever been realized in the past.

Our Announcement speaks for itself.

Star value, circulation value and above all a range of story theme and locale that will give your program variety from week to week. You will find them all.

In quality alone, there is no variety. Every picture is designed to bring money into your box office.

Our own producing units and the producing units whose products we are privileged to distribute, have left nothing undone in the preparation of the pictures now being offered to you. Time, effort, money and the genius of creative minds have gone into the making of each production.

I want to go on record with the statement that we have another "clean-up list." Moreover, I will welcome a check-up six months hence to see if my prediction is not borne out by cold cash facts.

We have developed First National Pictures into box office winners and that is where they are going to stay, this year and in the years to come.

First National Pictures
February to August, 1925

THE LEADER GROUP

Thomas H. Ince Productions:
"Enticement."
"Playing with Souls."
"The Enchanted Hill."

Frank Lloyd Productions:
"Judgment."
Another story to be announced later.

Goldwyn-Fitzmaurice Productions:
"A Thief in Paradise."
"World Without End."

John M. Stahl Production:
"Fashions for Men."

Edwin Carewe Productions:
"My Son."
"Heirs Apparent."

J. K. McDonald Production:
Title to be announced later.

M. C. Levee Production:
"One Year to Live."

Constance Talmadge Pictures:
"Learning to Love."
"The Man She Bought."

Corinne Griffith Productions:
"Declasse."
"The National Anthem."

Barbara LaMarr Pictures:
"Hail and Farewell," and a second picture to be announced later.

Richard Barthelmess Pictures:
"New Toys."
"The Song and Dance Man."

First National Productions:
"The Boss of Little Arcady."
"The Interpreter's House."
"The Eternal Lamps."
"One Way Street."
"Uriah's Son."
"Chickie."

Specials:
"The Lost World."
"The Lady."
"Madame Pompadour."
"United States Flavor."
"Sally."

Some of the stars in First National Pictures. Top row, left to right: Constance Talmadge, Milton Sills, Colleen Moore, Norma Talmadge, Corinne Griffith. Bottom row, left to right: Nazimova, Barbara LaMarr, Richard Barthelmess, Ben Lyon, Doris Kenyon.

How an Idea and an Ideal Became a Reality

in making possible the progress of the independent star, producer and director by providing adequate distribution for their product. It was natural, then, that with the formation of the Associated Producers, called "The Big Six," Thomas H. Ince, Mack Sennett, Marshall Neilan, Allan Dwan, Maurice Tourneur and J. Parker Read, Jr., First National was turned to as the logical distributing channel. In September, 1921, at a meeting held in Chicago between representatives of the Associated Producers and of First National, it was arranged to take over all of the released pictures of the allied directors. Another contract was signed with Ince and Sennett to distribute new product, an arrangement that lasted to the Spring of 1922 when the Ince contract was renewed, as it has been in subsequent years.

The year of 1921 brought other important additions to the First National program. In April a deal was closed with Sol Lesser for the distribution of "Peck's Bad Boy," starring Jackie Coogan and a few months later contracts were signed with Richard Barthelmess under which he delivered "Tol'able David" the following November. It will be recalled that "Tol'able David" won the gold medal awarded by Photoplay Magazine as the best picture of the year and that it still retains a place in the memory of picture-goers as one of the finest photoplays ever produced. In the same year agreements were made with Louis B. Mayer for the handling of the John M. Stahl productions and with Joseph M. Schenck for the Buster Keaton Comedies.

By this time First National had enlisted a powerful array of independent producers and week by week was in a position to supply exhibitors with pictures of certain box office value, but despite this healthy condition, a number of the franchise holders considered the advantages of further strengthening the organization by establishing First National production units. The sentiment in favor of the production plan increased during 1922 when Richard A. Rowland, recognized as one of the foremost experts in production matters that the industry had developed, joined First National. After months of preparation Mr. Rowland launched the First National production units on the West Coast with Richard Walton Tully in charge, assisted by Earl Hudson.

Production Policy a Great Success

From the beginning, the production policy of First National proved to be an unqualified success. The greatest care was taken in the selection of stories, and in this the officials of the company received the most valuable assistance from the franchise holders, all operators of metropolitan big-time theatres, who, from actual experience knew the type of material likely to please their patrons. The productions of Edwin Carewe, M. C. Levee's productions directed by Maurice Tourneur; the pictures sponsored by Sam Rork, Frank Bozarge, and others gave ample evidence of the wisdom of First National's policy.

E. A. Eschmann, General Manager of Distribution, First National Pictures, Inc.

With the resignation of Mr. Tully, Earl Hudson who from the beginning had played a large part in the success of the program, was placed in charge of First National units, in association with General Production Manager Richard A. Rowland. Under this regime there came one box office hit after another, with "Flaming Youth," directed by John Francis Dillon, "Lilies of the Field," "The Perfect Flapper" and "Black Oxen," a Frank Lloyd Production as the outstanding triumphs of the season. One of the most fortunate contracts entered into by First National was that with Frank Lloyd, who followed "Black Oxen" with "The Sea Hawk," generally conceded to be the greatest sea picture ever screened. The distribution arrangement with Samuel Goldwyn brought such distinctive successes as "Potash and Perlmutter" and George Fitzmaurice's "The Eternal City." The contract with Corinne Griffith Productions assures more fine productions from this beautiful star; Norma and Constance Talmadge are regularly releasing pictures of extraordinary caliber, as is Thomas H. Ince. Then, the names of J. K. McDonald and others may be added to the list of those who have contributed notable films to the First National program.

Earl Hudson Moves East

The latest development in the production activities of the company was the movement East of Earl Hudson and two units now located at the First National studios, formerly the Biograph, leaving John E. McCormick as western representative on the Coast, with the Colleen Moore company of which June Mathis is editor-in-chief, Edwin Carewe and other units. H. H. Bruenner is assistant to Mr. Hudson in the direction of eastern production with Marion Fairfax as scenario editor, and Lambert Hillyer and John Francis Dillon as the directors in charge of the initial pictures, "The Interpreter's House" and "One Way Street." First National is now in the ideal position of having the best production facilities in both the East and West.

In the distribution department an important move of 1923 was the acquisition of E. A. Eschmann as director of distribution. Mr. Eschmann's sales policies have been emphatically endorsed by exhibitors at large as well as the franchise holders. One of the noteworthy achievements of the sales department during the past year has been the handling of the special productions "The Sea Hawk," "Abraham Lincoln," "Secrets" and "Sundown."

First National Pictures Shown the World Over

The spread of First National Pictures in the foreign field under the guidance of E. Bruce Johnson, head of the Foreign Department, is no less remarkable than the development of the domestic market. At the present time the releases of the company are shown from Argentine to Iceland. There are ten branch offices in the United Kingdom, six in Australia and one in each of the following countries: Norway, Sweden, Denmark, Switzerland and Mexico. Sales offices have been established in Berlin and Paris. A representative of the company spends all of his time promoting the interests of First National in the Orient, where branches will be opened as soon as conditions warrant. The South American countries are handled from New York, whereas Canada is covered as part of the domestic territory. Under existing distribution facilities First National Pictures are shown in every corner of the world where photoplays are screened.

An Idea and An Ideal Made a Reality

From the day of the organization of the Circuit in April, 1917, up to the present, the history of First National has been one of inspiring progress. The company stands as a living proof of the power of an ideal steadfastly maintained. It is a monument to the integrity, intelligence and foresight of a body of men who looked into the future and visioned the day when producer, distributor and exhibitor would work in harmony for their mutual welfare. The old order has passed, the new order is at hand. With an organization working in perfect accord and singleness of purpose and with the greatest line-up of pictures in its history, First National has made a reality of an idea and an ideal.

Thirty From First National Feb. 1st–Aug. 31st

Earl Hudson, manager Eastern production First National Pictures, Inc.

THE group of productions which First National Pictures has scheduled for release during the six months from February to August inclusive contains thirty pictures, nine of which will be made by First National Productions, Inc., and twenty-one by producers and producer-directors who have arranged to release through First National. Aside from several specials, the product will be marketed as the Leader Group. The thirty pictures will be the biggest box office attractions that the company has ever distributed. All the cumulative experience of the past as to the sort of picture the public will patronize, has been called into play in the making of these releases.

In the group of twenty-one productions from outside producers releasing through First National will be three pictures from Thomas H. Ince, two from Frank Lloyd Productions, Inc., two from Samuel Goldwyn and George Fitzmaurice, one from John M. Stahl, two from Edwin Carewe, one from J. K. McDonald, one from M. C. Levee, four from Joseph M. Schenck — two Norma Talmadge and two Constance Talmadge pictures—two from Corinne Griffith Productions, Inc., two from Sawyer-Lubin starring Barbara La Marr, and two from Inspiration starring Richard Barthelmess.

Of the three productions from Thomas H. Ince, the first will be "Enticement," from the new novel by Clive Arden, author of "Sinners in Heaven." The picture is now in work under the direction of George Archainbaud, with a cast embracing Mary Astor, Ian Keith, Clive Brook, Vera Lewis, Louise Dresser, Edgar Norton, Lillian Langdon, Maxine Elliott Hicks, George Bunny and Roland Bottomley. "Enticement" is a brilliant, highly-colored story of English society life with a fresh, untainted but daring young heroine in a unique triangle situation. The picture is thrillingly alive with romance and love, according to all advance information which First National has received from the studios.

The second Ince release will be "Playing With Souls," from the Countess de Chambrun's novel of that title. Mr. Ince has selected Mary Astor, Belle Bennett, Clive Brook, Jacqueline Logan, William Collier, Jr., and Dan Mason for leading roles. Ralph Ince will direct. "Playing With Souls" is an up-to-the-minute story of Paris and New York life, the heart interest of which centers in a father and son. There is a colorful love story which will give the leads excellent emotional opportunities.

The title of the third Ince production will be announced later.

Frank Lloyd will furnish two of the forthcoming First National releases. He is at present hard at work on one, "Judgment," from the story by May Edginton, author of "Secrets," recently published in the Saturday Evening Post. "Judgment" has Miss Edginton's usual dramatic punch and heart appeal. It deals with the theme that no matter how far down a man may be he is never out until he is dead. The devoted father of the story finds his daughter hopelessly entangled by a smooth society crook. The strong heart interest of the drama centers on the father's successful efforts to extricate the girl from her perilous situation. J. G. Hawks adapted the story to the screen. In the cast are Antonio Moreno, Patsy Ruth Miller, David Torrence, Ruth Clifford, Phyllis Haver and Walter McGrail.

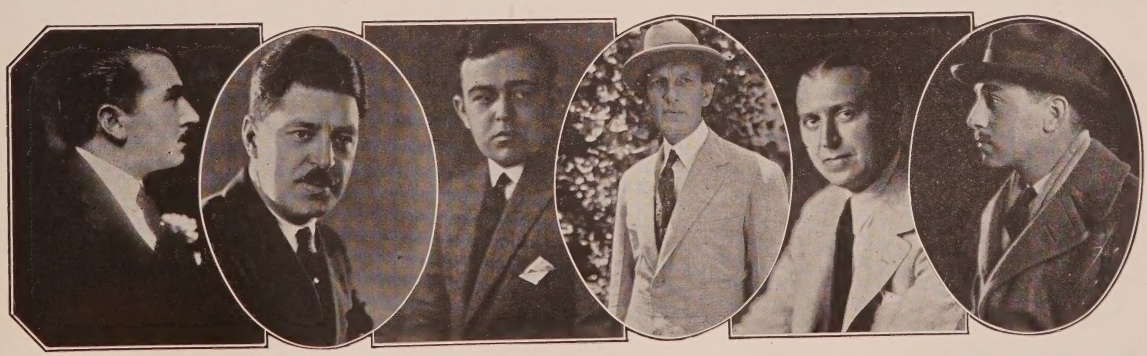
Mr. Lloyd will make another production, the title of which he is not yet ready to disclose.

Frank Lloyd, director and head of Frank Lloyd Productions.

Samuel Goldwyn and George Fitzmaurice will be represented by May Edginton's new Saturday Evening Post serial, "World Without End." This is a "triangle" story with new aspects. Goldwyn will also have "A Thief in Pardise."

John M. Stahl will contribute one production to the group, a screen version of Ferenc Molnar's comedy, "Fashions for Men," which won success on the stage last season with O. P. Heggie in the featured role. Lewis Stone will have the leading part on the screen. This is a sex comedy-drama with an unusual twist. Peter owns a haberdashery and believes in everyone — even in his wife, who elopes with one of his clerks and most of Peter's savings. Bankrupt, Peter is made head of a cheese factory by his friend, the Count. Paula, his cashier, enters upon a flirtation with the Count, and is taken along, ostensibly because of her devotion to Peter. The Count and Paula, to get rid of Peter, advance him the amount stolen by his wife. Believing his clerk has paid back the stolen money, Peter reopens his haberdashery, only to have the clerk come back and re-establish himself in the shop. Paula finds she loves Peter, abandons the Count, and drives out the clerk.

Edwin Carewe will produce two First Na-



Directors of First National Pictures (left to right): George Fitzmaurice, Alfred E. Green, Victor Schertzinger, Charles Brabin, Irving Cummings and Sidney Franklin.

"The Lost World" Promises to be a Sensation

Watterson R. Rothacker, co-producer of "The Lost World."

tional productions, "My Son" and "Heirs Apparent." The latter is a current English best-seller novel by Sir Phillips Gibbs, a searching study of the younger generation in England after the war — hard-boiled, sophisticated and blase on the surface, but wholesome and shouldering the burdens that come to them when put to the test. "My Son" is the Martha Stanley play which has scored one of the Broadway successes of the current season. Nazimova will head the all-star cast with Ian Keith, William Collier, Jr., Hobart Bosworth and Pauline Garon in important roles.

J. K. McDonald will make one production for First National, the title and the nature of which is not ready for announcement.

M. C. Levee will contribute one picture to the list — "One Year to Live," the widely syndicated newspaper serial by John Hunter. Sixty leading newspapers throughout the country have been running this story and have thousands of letters from celebrities stating what they would do if they had but one year to live. There is a wide audience, ready-made, for this production, with a wealth of exploitation material to hand. The story is a thrilling and dramatic one dealing with stage life in Paris. The love story is one of unusual strength and gives ample acting opportunities. Irving Cummings will direct. The all-star cast includes Aileen Pringle, Antonio Moreno, Betty Blythe, Tully Marshall, Marc MacDermott, Robert Edeson and Marjorie Daw.

Norma Talmadge will be represented by two productions — "The Lady" and "Madame Pompadour," both of them to be classified and handled as specials. The former is a screen adaptation of Martin Brown's successful stage play in which Mary Nash scored one of her biggest successes. It is a story of mother love with a tremendous heart interest. It gives Miss Talmadge opportunity to play a role somewhat similar to that in "Secrets" in which she has been so popular. The story is altogether different but takes her from young girlhood through various episodes to old age when she refuses to make known her identity to her young soldier son, back from the great war, for fear her evil life will stand in the way of his happiness and his career. Frank Borzage is directing this Joseph M. Schenck production. Supporting Miss Talmadge are Wallace MacDonald, Emily Fitzroy, George Hackathorne, Marc MacDermott and Walter Long.

"Madame Pompadour," the second Norma Talmadge picture, was the outstanding musical comedy success of Europe during the past two seasons, rivalling "The Merry Widow" in popularity. Rudolph Shanger and Trnest Welsch are the authors of the book. It has just been produced on the New York stage with resounding success. Miss Talmadge will have an unusual and highly picturesque role in this production. Victor Heerman will direct.

Constance Talmadge will contribute two pictures to the group — "Learning to Love" and "The Man She Bought." The latter is from Pearl Doles Bell's novel. Sidney Franklin will direct it and Antonio Moreno will act opposite the star. The story will give Miss Talmadge another romantic comedy role and one that should rank with the best that she has given her big and loyal following.

The other Constance Talmadge picture is "Learning to Love," photography on which is nearing completion by Director Sidney Franklin. The production will soon enter the editing process. It is a John Emerson and Anita Loos story which fits the saucy star like a glove. In the cast are Antonio Moreno,

John E. McCormick, West Coast representative of First National.

Emily Fitzroy, Johnny Harron, Ray Hallor, Alf Goulding, Wallace MacDonald, Byron Munson, Edythe Chapman, Edgar Norton and Percy Williams.

Corinne Griffith will be represented by two pictures made by Corinne Griffith Productions, Inc. The first of these, preparations for which are about completed, is Zoe Akins' stage success, "Declasse," in which Ethel Barrymore scored one of her biggest hits. This is an English society drama, with scenes shifting to America. Robert G. Vignola will direct. Lady Helen Haden is divorced by her brutal husband because the American gambler and card cheat to whom she has written compromising letters, shows them to her husband when Lady Helen, having discovered him cheating, forces him to apologize to her husband. She drifts to New York and is followed by Rudolph Solomon who has long loved her in silence. Still loving the gambler, she refuses to marry Solomon, but on meeting the gambler, now reformed, and his bride, she rushes into the street and is run over by an automobile. Recovering, she marries the devoted Solomon, although considering herself "declasse," and begins a new and worthier life.

Following "Declasse," Miss Griffith will be seen in "The National Anthem," the play which J. Hartley Manners wrote for Laurette Taylor and in which she had a con-

Glimpses of "The Lost World," one of the Big Specials on First Natio nal's program. Produced in association with Watterson R. Rothacker.

"The Lady," a Worthy Successor to "Secrets"

Joseph M. Schenck, Joseph M. Schenck Productions.

spicuous success. This is the play which caused so much talk because of its indictment of our jazz-crazed younger generation. Its scenes shift from New York to Paris.

Sawyer-Lubin will present Barbara LaMarr in two productions, only one of which, "Hail and Farewell," can be named at present. This is from William Hurlburt's successful play in which Florence Reed found one of her best and most popular roles. The leading part should fit Miss LaMarr perfectly.

Richard Barthelmess will be represented by two Inspiration productions. The first of these, "New Toys," is from the stage play written by Oscar Hammerstein II and Milton Herbert Gropper in which Ernest Truex appeared last season. "New Toys" is a story of young married life and will give the star of "Classmates," "The Enchanted Cottage" and "Tol'able David," a fitting and delightful role. Mary Hay, who is Mrs. Barthelmess in private life, will be the leading woman. Other members of the cast are Catherine Wilson, Clifton Webb, Frances Conlon and Bijou Fernandez.

Mr. Barthelmess' succeeding picture will be a screen version of George M. Cohan's last season's successful play, "The Song and Dance Man," in which Cohan also acted. John S. Robertson will direct both productions for Inspiration Pictures, Inc.

There will be nine of First National's own productions in the half-year's product. Two Colleen Moore pictures will be released during the six months period. The first of these is "Sally," from Florenz Ziegfeld's big musical comedy hit in which Marilyn Miller and Leon Errol scored such big hits. It will be handled as a special. Alfred E. Green will direct. Leon Errol will make his screen debut in this production in the role which he acted upon the stage. Lloyd Hughes, one of the best of the young leading men and coming screen stars, will play opposite the dainty star. Other players engaged for "Sally" are Eva Novak, John T. Murray, Dan Mason and Louise Dresser. June Mathis is now preparing the continuity. Miss Moore's second picture for the half-year period will be announced later.

"The Far Cry," based upon Arthur Richman's successful play in which Margalo Gillmore acts the lead, is a story of an American flapper in Paris who is almost ruined by her association with decadent circles of the idle rich Americans fooling away their time in the French capital. There is a big heart appeal and sex interest in the drama which is brought to a happy conclusion by the girl's hard-working and sensible father who brings about her regeneration. It will afford the leading woman one of the most dramatic roles of the coming season.

"The Boss of Little Arcady" is a riproaring comedy of small-town life written by Harry Leon Wilson, author of "Ruggles of Red Gap," "Merton of the Movies" and other hilarious novels, many of which have enjoyed great success on the screen and on the stage.

"The Interpreter's House" is now in production under the direction of Lambert Hillyer and the supervision of Earl Hudson at the Biograph Studios in New York. Milton Sills and Doris Kenyon are featured members of the cast which includes Kate Bruce, Charles Lane, Paul Nicholson, Phyllis Haver, Theresa Maxwell Conover, George W. Howard and Frazier Coulter. This Struthers Burt novel is one of the year's best-sellers and is a story of the after-war reactions of New York's smart set.

"One Way Street," from Beale Davis' new novel, is also in work at the Biograph Studios, with John Francis Dillon wielding the megaphone. Anna Q. Nilsson and Ben Lyon are featured members of the cast. The

Sam Rork, producer for First National.

story concerns an American youth in the toils of a London vamp. It contains a new twist on the rejuvenation theme, with a good, wholesome love story. Its action takes place in London's smart society.

"The Eternal Lamps," a forthcoming magazine serial by Ferdinand Reyher, will feature Doris Kenyon in its cast. The story is a fascinating study of New York night life centering around a sophisticated upper class working girl who plays with fire but escapes the inevitable burn. By his title the author refers to the stars of truth and steadfastness as opposed to the glittering lights of the city.

"Uriah's Son" will be an adaptation from a short story recently published in the Red Book magazine. It was written by Stephen Vincent Benet, one of the most promising of the younger short story writers and novelists. It is a strong modern story with a big surprise twist. It deals with a father and son problem and contains some big dramatic situations. Ben Lyon will probably have the featured role.

It is believed that this story contains the substance of an ideal motion picture that will be unlike anything that has been done in the past. There is real drama in the development of the situations which lend themselves peculiarly well to film treatment, in that they are worked out to a logical climax through physical action which will be an inspiration to any director.

While character and its workings through devious channels will be found at the basis

Norma Talmadge in "The Lady," a Joseph M. Schenck Production for First National distribution.

"Enticement" Cast Was Selected by the Public

Colvin Brown, vice-president Thomas H. Ince Productions.

of the plot, "Uriah's Son" will be much more than a screen depiction of variable moods as reflected through the leading character which Mr. Benet has drawn with surpassing skill. The father and son problem as presented here strikes a deep note in the life of today, particularly in its relation to conditions as they have come to exist in the complex social fabric found in America today.

"Chickie," the serial by Elenore Meherin which has been running in the New York Journal and in many other of the Hearst publications throughout the country. It is a story of a Chicago stenographer who falls in love with her boss, a young lawyer waiting for a practice. After a year, mingling in circles where young women are very free with men, she gives herself to the young lawyer without marrying him. After a year they separate and he marries a wealthy girl. Chickie's child dies and she is accused of murdering it, but her innocence is proved. She refuses an offer of marriage proffered by a young farmer and starts on the path towards working out her own salvation.

"The Lost World," one of First National's specials, which it is making in association with Watterson R. Rothacker, directed by Harry O. Hoyt and supervised by Earl Hudson is nearing completion and will be one of the new group of releases. It is based upon Sir Arthur Conan Doyle's famous romantic novel, and all indications point to its being one of the most astounding productions ever made. It's box office appeal should be unequalled because of its novelty. It tells of an expedition into the wilds of the upper Amazon where prehistoric animals are found alive. In the cast are Bessie Love, Lewis Stone, Wallace Beery, Arthur Hoyt and Lloyd Hughes.

"United States Flavor," from the Saturday Evening Post story by R. G. Kirk, will be produced as a special under the supervision of Earl Hudson. Mr. Kirk has established himself as one of the most promising of our younger writers. His short stories dealing with the making of steel and the men engaged in that pursuit are regarded as the best ever written on that theme. "United States Flavor" will be an epic of the steel industry, plus an absorbing and intimate drama, with a fascinating love story.

Comfortably settled at last in its own studios, First National Pictures, Inc., has now started upon its much-discussed production operations in New York.

With Earl Hudson in charge of affairs, the organization has moved into the old Biograph Studios, which were entirely remodeled for the purpose and equipment added and brought up to the moment.

The transfer of activity from Hollywood was effected with unexpected smoothness and despatch. Within three weeks from arrival in New York filming was under way in the new center.

Difficulties and impediments resulting from a complete removal were in this case escaped through the fact that the executive and technical organization built up by Hudson in the last two years accompanied him in moving practically intact.

The assignment of Herman Bruenner, formerly asistant to Production Manager Richard A. Rowland, as assistant production manager of the Hudson units, was of inestimable help

J. K. McDonald, J. K. McDonald Productions.

in making a start in New York. Bruenner's long experience in New York film activities did much to smooth the way for the newcomers.

Marion Fairfax, one of the foremost figures in the literary phases of screen drama making, remains as editorial director, with the same large and able staff of scenario experts at her command. Milton Menasco, whose artistic creations have been a noteworthy feature of First National pictures, continues as art director. John Francis Dillon, who has directed a number of box-office magnets, also came East with Hudson.

In order more fully to sense what First National Pictures, Inc., aims to accomplish through maintaining its own studio, it may be profitable to look back in retrospect to the beginning of its brief but spectacular history.

Less than two years ago Mr. Hudson, under the guidance of Mr. Rowland, started operations at the United Studios. With the producer's ability, the prolific resources of First National and the encouragement of the allied independent producers, the venture was a success from the start. The number of companies grew until, at the time of moving East, five companies were operating together.

During this period of less than two years

"Judgment" is Frank Lloyd's latest picture for First National. These scenes are from the production.

"United States Flavor" an Epic of Steel Industry

Edwin Carewe, Edwin Carewe Productions.

more than thirty plays were produced. Their distribution at the time made box-office history. One has only to call to mind such of Hudson's contributions to the First National program as "Flaming Youth," "Her Temporary Husband," "Lillies of the Field," "The Perfect Flapper" and his personally written and produced "Sundown."

Although schooled in the literary atmosphere of the writer, Hudson is one drama maker who never loses sight of the fact that the picture industry is built on a financial foundation. Screen plays, he reasons, must appeal to the widest public in order that the exhibitor shall get his just return—a matter which is ultimately of vital concern and profit to the producing organization. His inherent literary instinct, furthermore, aids him in striking a proportionate balance of artistry and literary values in pictures made under his supervision.

"Hudson-made pictures are not 'factory-made' pictures," First National points out. "Each succeeding picture is a separate dramatic entity, produced by the ablest technicians, acted by players who not only fit their parts to perfection but whose personalities have the power of bringing the public into the theatre.

"This is well exemplified in the two companies which inaugurated the filming operations in the New York studios."

The first to get under way was "The Interpreter's House." For the leading roles Milton Sills and Doris Kenyon, both of whom hold starring contracts with First National, were selected to play together with co-featured rank. Lambert Hillyer, who directed "The Spoilers" and most of Wm. S. Hart's big successes, and more recently "Barbara Frietchie" and "Idle Tongues," was brought on to direct. In the sterling cast are Phyllis Haver, Paul Nicholson and Charles Lane, the last named a well-known Broadway stage actor who made an auspicious start in films with Lillian Gish in "The White Sister" and "Romola."

The following week work was started on "One-Way Street," in which Ben Lyon, popular young leading man, and Anna Q. Nilsson are to be co-featured. John Francis Dillon, whose name as director has come to symbolize dollar-marks for exhibitors, is directing this feature. His success with "Flaming Youth," "Lilies of the Field," "The Perfect Flapper," and others bear out his reputation.

The near future will see the release of four unusual dramatic features, the last series to be made by Hudson in Hollywood.

Among these is Colleen Moore's first starring play, "So Big," a special. This was adapted from Edna Ferber's novel, "So Big," one of the most widely read books of the last year. It deals with one of the big historic periods of recent America—the early growth of Chicago and its settlement by the Dutch "dirt farmers." It has a big "mother love" theme. The cast is the strongest and costliest ever assembled, a fact attested by such names as Ben Lyon, John Bowers, Wallace Beery, Jean Hersholt, Gladys Brockwell, Phyllis Haver, Ford Sterling, Dot Farley, Charlotte Merriam, Henry Hebert, Frankie Daro and Baby Dorothy Brock.

In this quartette is Doris Kenyon's first vehicle under her First National contract, "If I Marry Again," a moving drama woven around the son of one of San Francisco's richest families and the daughter of a woman whos name is infamously connected with the city's most notorious night-life house. In the all-star cast with Miss Kenyon are Lloyd Hughes, Anna Q. Nilsson, Hobart Bosworth, Frank Mayo, and Myrtle Stedman. John Francis Dillon directed.

Herman Bruenner, assistant to Earl Hudson.

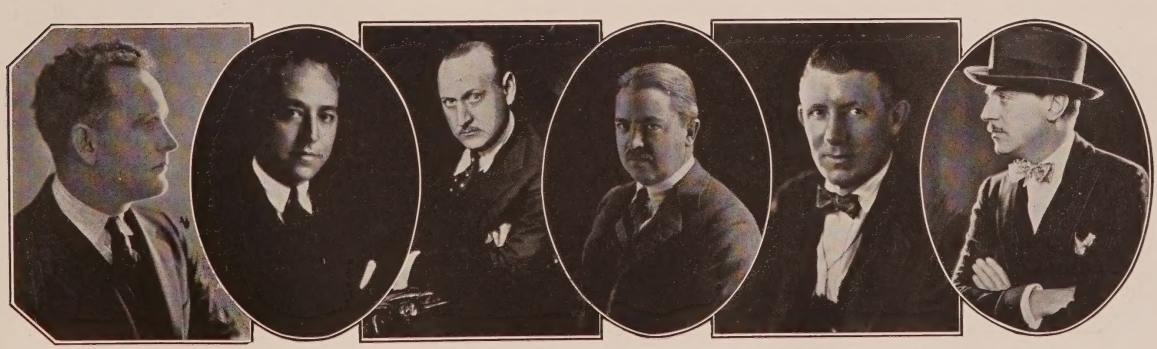
Another highly dramatic feature is "As Man Desires," in which Milton Sills and Viola Dana, two artists of exceptional box-office power, are co-featured, under Irving Cummings' direction.

The fourth is the piece de resistance—one of the most discussed and eagerly anticipated features yet conceived—"The Lost World," which was made in conjunction with Watterson R. Rothacker. For novelty and bigness of treatment this adaptation of Sir Arthur Conan Doyle's novel has never been surpassed, it is said. It contains effects never before put upon the screen according to First National.

The program for the next six months has been determined upon by Messrs. Rowland and Hudson.

After the two features now in production in New York will come "The Eternal Lamps," which has a big, forceful dramatic theme. Doris Kenyon will have the leading role in an all-star cast.

Others to be made in an order yet to be determined includes "Uriah's Son," adapted from Stephen Vincent Benet's story which appeared in the Red Book magazine, and deals



Directors of First National Pictures (left to right): Frank Borzage, George Archainbaud, John S. Robertson, Victor Heerman, Harry O. Hoyt, John Francis Dillon.

Unusual Beauty in "A Thief in Paradise"

Samuel Goldwyn, Goldwyn-Fitzmaurice Productions.

with the tense problem of father and son. Ben Lyon will head an all-star cast in this.

"Chickie" a sensational story of the modern girl, written by Elenore Meherin, now appearing serially in big newspapers throughout the country.

"The Boss of Little Arcady," is an adaptation from Harry Leon Wilson's delightful comedy woven about a small-town drunk. In addition there will be a special with Milton Sills and another Doris Kenyon feature.

Topping all present projects, however, in Hudson's contemplated dramatization of the great steel industry of Pittsburg, "United States Flavor," with Doris Kenyon and Milton Sills in the featured roles. The treatment was suggested by the Saturday Evening Post story by R. G. Kirk.

A research staff has spent months living among the steel workers, gathering atmosphere and preparing for the coming of the company which will film the scenes throughout Pennsylvania.

Plans for greatly increased production activity and the acqusition of important material have been announced by Samuel Goldwyn.

The success of "In Hollywood with Potash and Perlmutter" and George Fitzmaurice's "Tarnish" are in a large measure responsible for Goldwyn's production expansion, he declared in announcing his plans for the immediate future. Mr. Goldwyn's productions will be distributed by First National Pictures.

"World Without End," a new novel from the pen of May Edginton who wrote "Secrets," and "Judgment," was obtained from the galley proofs by Mr. Goldwyn for production by George Fitzmaurice following the director's current picture, "A Thief in Paradise," which is now nearing completion. "World Without End" will be published in book form simultaneously with the appearance of the Fitzmaurice picture.

Plans for a third "Potash and Perlmutter" are already under way. "Partners Again," the stage success by Montague Glass which ran for eighteen months in New York, has been obtained by Goldwyn and a director and cast will be selected in the near future.

"Stella Dallas," the novel by Olive Higgins Prouty which appeared as a serial in the American Magazine, rated as one of the best sellers of the season and syndicated in more than 70 newspapers, will go into production in the near future with a star and director to be selected at once. To this novel will go the

J. Boyce Smith, General Manager, Inspiration Pictures.

distinction of being broadcast for the first time by radio in weekly installments by broadcasting stations in New York, Chicago, San Francisco and Los Angeles. These readings will start two months before the picture is released, giving "Stella Dallas" many more millions of readers and hearers than any novel ever presented as a motion picture.

Louis B. Mayer, Louis B. Mayer Productions.

After over seven years work the film version of Sir Arthur Conan Doyle's novel, "The Lost World," is now nearing completion. Earl Hudson hopes to okay the final scene within one to two months—depending on the screen conduct of the prehistoric dinosaurs which are brought to life for picture purposes in this photodrama.

Production progress was delayed a time owing to an injury to the leg of one mighty monster that has been reincarnated from the Jurassic Age of 10,000,000 years ago into the Twentieth Century. In the photoplay this giant reptile—bigger than twelve elephants and captured in South America—breaks loose in London, wrecks three-story buildings, throws thousands of people into panic and finally causes the collapse of London Bridge.

Watterson R. Rothacker started work on "The Lost World" over seven years ago, with Willis H. O'Brien as shepherd of the dinosaur corral. Last spring he joined forces with First National for its completion.

Bessie Love, Wallace Beery, Lewis Stone and Lloyd Hughes finished with their roles in the picture some weeks ago.

Joseph M. Schenck has obtained important story material for his two stars, Norma Talmadge and her sister, Constance, whose forthcoming pictures will be distributed by First National. The stories were selected after careful analysis to determine not alone their suitability for the two stars but also for their

Scenes from "A Thief in Paradise," a George Fitzmaurice-Samuel Goldwyn production for First National, adapted from Leonard Merrick's novel "The Worldings."

"Declasse" One of Big "Leader Group" Pictures

Trio of highlights from the Corinne Griffith production for First National, "Love's Wilderness."

appeal to the picture-going public.

For Norma Talmadge, Martin Brown's play, "The Lady," in which Mary Nash achieved last season one of her biggest stage hits, was obtained and given to Frank Borzage to direct. Photography has been completed upon this production, the leading role

John M. Stahl, producer for Louis B. Mayer.

of which gives Miss Talmadge opportunity for a characterization comparable in its demands upon her mastery of acting to that made upon her by " Secrets," in which she acquitted herself so splendidly. She is called upon to portray the leading character at various ages, from girlhood to old age.

The second Norma Talmadge picture, "Madame Pompadour," is altogether different from anything in which the star has been seen of late. It has been the reigning musical comedy success of Europe for the past two seasons and has but recently been produced in New York with Wilda Bennett in the part that Miss Talmadge will play on the screen. Mr. Schenck has selected Victor Heerman to direct.

For Constance Talmadge's next two productions Mr. Schenck selected a story written expressly for her by John Emerson and Anita Loos, who are responsible for her most successful productions in the past. Their new contribution to her stellar vehicles is "Learning to Love." Director Sidney Franklin has completed photography on it and has been selected to direct her next production, "The Man She Bought," from a story by Pearl Doles Bell.

Signalizing the beginning of First National's new release schedule which will embrace a cycle of important photoplays produced at the Thomas H. Ince studios under directors of the highest rank, work has been stared on two special productions, two have already been shipped the exchanges, and production plans are being made for others.

In order to care for the large number of companies at work, a new stage 72 feet by 180, giving 52,000 square feet of additional space, was built at a total cost of $115,000. Ten bungalow dressing rooms also had to be added for the use of stars working in forth-

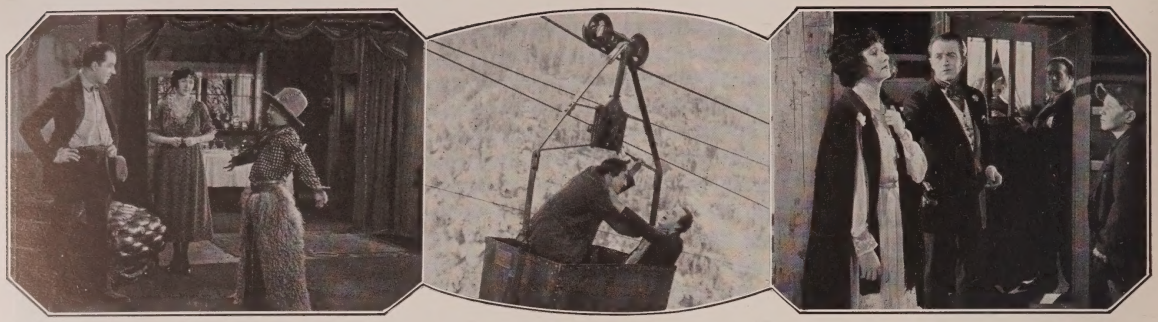
E. M. Asher, Corinne Griffith Productions, Inc.

coming First National releases. The new dressing rooms are handsomely equipped with built-in-make-up tables, baths and every luxury a star could wish for.

Lavish sets are being erected for " Playing With Souls," a First National release from the novel by Countess De Chambrun. The cast includes, Mary Astor, Belle Bennett,

Colleen Moore in scenes from her latest First National Picture, "So Big."

"Sally," Big Musical Comedy Hit Being Filmed



"Frivolous Sal," a First National Picture produced by J. K. McDonald.

Clive Brook, Jacqueline Logan and "Buster" Collier. Ralph Ince will direct the production. A good deal of the story is laid in France, and the sets now being erected are for the sequence dealing with life in the gay French capital. No expense will be spared in making the setting true to life and elaborate to the extreme.

A. H. Sawyer, Sawyer-Lubin Productions.

Camera work is in progress on the Thomas H. Ince production "Enticement," from the popular novel of the same name by Clive Arden, author of "Sinners in Heaven." Mary Astor, one of the youngest of successful screen stars has been selected by a public voting contest for the role of Leonore Bewlay, the charming heroine of the story. Others in the cast include Ian Keith, Clive Brook and Lillian Langdon. Mr. Ince has selected George Archainbaud to direct this picture.

"Idle Tongues," adapted from Joseph C. Lincoln's popular novel "Dr. Nye," is the first picture to be released under the new Thomas H. Ince-First National contract. This picture promises to be one of the outstanding box office attractions of the year, as the publishers claim one person in every ten in the United States has read the story. More than ten million readers followed the story when published in serial form in Pictorial Review, and more than one million have read the book.

Percy Marmount plays the title role of Dr. Nye, with Doris Kenyon playing opposite him as Katherine Minot. Others in the cast include such excellent players as Claude Gillingwater, Lucille Ricksen, Malcom McGregor and David Torrence. C. Gardner Sullivan wrote the scenario and Lambert Hillyer, now under contract with First National, directed the story under the personal supervision of Mr. Ince.

"The Enchanted Hill," by Peter B. Kyne, author of "Kindred of the Dust" and "Never the Twain Shall Meet," will be Thomas H. Ince's next production for First National release, following "Playing With Souls."

The story appeared as a serial in the Cosmopolitan magazine and has recently been issued in book form. No information has been given out regarding what Mr. Ince paid for the story, but it is known that "The Enchanted Hill" has been held for a record breaking price, as all of Kyne's novels are listed among the best sellers and are especially desirable for screen adaptation.

Herbert Lubin, Sawyer-Lubin Productions.

The production schedule of Thomas H. Ince this year is based upon an established and proved market for consistent quality pictures according to Colvin W. Brown, vice-president of the Thomas H. Ince Corporation and manager of distribution.

Scenes from "If I Marry Again," with Doris Kenyon. A First National Picture.

First National Distribution Sets Fine Record

The past year has been one of great achievement in the distribution department of First National Pictures, under the supervision of E. A. Eschmann, its head. The widely scattered field force has been welded into a team working solidly together with a new enthusiasm and perseverance through frequent conferences of district and branch managers, through calling the branch managers, two at a time, to the home office in New York for two-week visits to acquaint them with office and production activities, and through frequent trips to the field of the head of the department and his assistants.

The recently closed Eschmann Month sales contest, planned and carried through by Mr. Eschmann's home office assistants, Charles M. Steele, William J. Morgan, Stanley W. Hatch and A. W. Smith, Jr., was not only the biggest sales drive in the history of First National, but in the history of any company in the industry. It brought to a focus the zeal and determination of the leaders in the field and the individual salesmen to put First National's distribution department still further ahead of its competitors.

The enthusiasm engendered by this contest was due not alone to the loyalty of the sales force and its acknowledgment of the efficient and forward-looking leadership of Mr. Eschmann, but also to the quality of the pictures which First National gave them to sell. Without pictures of box office magnetism, made with the best ability that money and experience can furnish, the past year's record of achievement could not have been made.

Basing its confidence on the quality of pictures to be released during the next half-year, First National's distribution department looks for new records to be made. The sales policies on the new specials and the "Leader Group" of pictures have been explained in detail by Mr. Eschmann and his assistants to the district managers who were called to New York for a three-day sales conference the latter part of October. At that time they saw some of the new product screened and had the production details of the others fully outlined to them, in addition to familiarizing themselves with the new sales policies adopted.

E. Bruce Johnson, Manager Foreign Department, First National Pictures, Inc.

The district managers, in turn, called conferences of their branch managers on November 15 and imparted to them the instructions which they had received in New York. This was in ample time for the branch managers to familiarize their salesmen with the new plans well in advance of the sales campaign on the new product, so that everything is now set for an intensive, steady and long-continued selling of First National pictures which will mark another step in distribution achievement.

Mr. Eschmann has surrounded himself with a group of district managers who, in experience, in initiative and in loyalty are second to none. They have worked shoulder to shoulder with him during his first year as general manager of distribution for First National, and are going over the top with him in solid phalanx to put the new group of pictures into more theatres than have ever before shown First National pictures.

Here is the roster of the District Managers—men who have made distribution history, and will make it again during the coming six months.

Eastern District—Harry H. Buxbaum.
Central District—H. A. Bandy.
Mid-West District—R. C. Seery.
Southern District—W. E. Callaway.
Western District—Joseph F. Skirboll.
Mountain District—Harry T. Nolan.
Canadian District—Louis Bache.

These are the men who have helped to make "First National First" and who will help to keep it first. They will be ably assisted, as in the past, by as energetic and brilliant an array of branch managers and salesmen as can be found in the industry.

Brown Pays Tribute to Thomas H. Ince

(*Continued from preceding page*)

"Two Special Thomas H. Ince productions have been delivered to First National exchanges recently and two more are in production with others in preparation," said Mr. Brown. "Mr. Ince's increased activities and increased investment in high priced negatives were not due to any hit or miss policy, no more than to a false optimism.

"Mr. Ince has established, over a period of years, that there is an assured market for his pictures. The expansion of his activities is a normal growth based on a record of performance and consistent success.

"The best evidence of the sureness of Mr. Ince's operations was reflected in his steady progress, his steadily growing stability and prestige through the turbulency of the last several years. In the rapidly shifting field of independent production Mr. Ince has stood consistently an outstanding factor."

"Enticement" is a Thomas H. Ince production. These scenes show some of the highlights.

JOHN S.

ROBERTSON

Productions

INSPIRATION PICTURES
Inc.

JOSEPHINE LOVETT
(Mrs. John S. Robertson)

JOHN S. ROBERTSON

"DR. JEKYL AND MR. HYDE"

"SENTIMENTAL TOMMY"

FAMOUS PLAYERS

For INSPIRATION PICTURES, INC.

"THE BRIGHT SHAWL"

"THE FIGHTING BLADE"

"THE ENCHANTED COTTAGE"

November Release

"CLASSMATES"

In production

"NEW TOYS"

Starring

RICHARD BARTHELMESS

FIRST NATIONAL PICTURES

FIRST NATIONAL PICTURES

THOS. H. INCE

Specials for 1925

FIRST NATIONAL PICTURES

THREE TREMENDOUS ATTRACTIONS

"The Enchanted Hill"

Peter B. Kyne's

SENSATIONAL BOOK SUCCESS

Published serially in Cosmopolitan Magazine and proclaimed the ***thriller of thrillers.*** Book sales of **79,174** in the first three weeks of publication.

Watch for big Cast Announcement.

"Enticement"

(Now in Production)

An extraordinary book success from The Bobbs-Merrill Press by Clive Arden, author of "Sinners in Heaven."

Great Cast including Mary Astor, Clive Brook and Ian Keith.

Directed by George Archainbaud

"Playing with Souls"

(Now in Production)

By Countess de Chambrun

One of the most successful sellers of Scribner's books—a startling drama of New York and Paris society.

All-Star Cast includes Jacqueline Logan, Mary Astor, Belle Bennett, Clive Brook, "Buster" Collier.

Directed by Ralph Ince

Production under the personal supervision of

THOS. H. INCE

STUDIOS - - - - Culver City, Calif.

SAMUEL GOLDWYN

Independent Producer

is proud to present

The Season's Two
Sensational *HITS!*

"IN HOLLYWOOD"

with Potash and Perlmutter

and

the GEORGE FITZMAURICE TRIUMPH

"TARNISH"

and for January release

GEORGE FITZMAURICE'S
biggest box office effort

"A THIEF IN PARADISE"

with DORIS KENYON,
RONALD COLEMAN, ALEC
FRANCIS.

Adapted by FRANCIS MARION
from Leonard Merrick's "The World lings"

FIRST NATIONAL PICTURES

FIRST NATIONAL PICTURES

FRANK LLOYD

Producer and Director of

"THE SEA HAWK"

"THE SILENT WATCHER

now in preparation

"JUDGMENT"

from the Saturday Evening Post story
by May Edginton

FIRST NATIONAL PICTURES

JOHN M. STAHL

Productions

"DANGEROUS AGE"

"WHY MEN LEAVE HOME"

"HUSBANDS AND LOVERS"

Coming

"FASHIONS FOR MEN"

FIRST NATIONAL PICTURES

FIRST NATIONAL PICTURES

SAM
RORK
PRODUCTIONS
"PONJOLA"
and
"INEZ from
HOLLYWOOD"
for
FIRST NATIONAL
PICTURES, Inc.
FIRST
NATIONAL
PICTURES

M. C. Levee

Irving Cummings

M. C. LEVEE
Productions

are made with one big purpose in mind—to meet, one hundred per cent, the box-office requirements in motion picture entertainment.

Arrangements have just been completed for the distribution by First National, of further pictures to be made by M. C. Levee Productions, the first of which is to be

"ONE YEAR TO LIVE"

the remarkable drama of life, love and faith which millions read when it appeared serially in metropolitan newspapers all over the United States.

* * *

The story by John Hunter will be told on the screen under the direction of Irving Cummings with a cast of box office favorites that will be second to none.

IF YOU HAD ONE YEAR TO LIVE—
WHAT WOULD YOU DO?

Produced at

UNITED STUDIOS

The largest and most complete institution of its kind

for

FIRST NATIONAL

FIRST NATIONAL PICTURES

LAMBERT HILLYER

now directing

"*The* INTERPRETER'S HOUSE"

featuring

MILTON SILLS and DORIS KENYON

for

FIRST NATIONAL PICTURES, Inc.

Remember

"SKIN DEEP"—"THE SPOILERS"
FIRST NATIONAL GOLDWYN

"THOSE WHO DANCE"—"BARBARA FRITCHIE"
INCE-FIRST NATIONAL INCE

FIRST NATIONAL PICTURES

JOHN FRANCIS DILLON

director of

"FLAMING YOUTH"

"LILIES OF THE FIELD"

"PERFECT FLAPPER"

"FLIRTING WITH LOVE"

now in preparation

"IF I MARRY AGAIN"

FIRST NATIONAL PICTURES

FIRST NATIONAL PICTURES

J. K. McDONALD

Producer of the
three consecutive successes

"PENROD AND SAM"

"BOY OF MINE"

"FRIVOLOUS SAL"

FIRST NATIONAL PICTURES

EDWIN CAREWE

Directed

"MIGHTY LAK A ROSE"
"THE BAD MAN"
"A SON OF SAHARA"
"MADONNA OF THE STREETS"

his next for

FIRST NATIONAL

"MY SON"

from Broadway stage success by
Martha Stanley

FIRST NATIONAL PICTURES

GEORGE
ARCHAINBAUD
directed
"SINGLE WIVES"
FIRST NATIONAL
"CHRISTINE OF THE
HUNGRY HEART"
INCE
Coming
"ENTICEMENT"
INCE
FIRST
NATIONAL
PICTURES

ALFRED E. GREEN
PRODUCTIONS
1924

FIRST NATIONAL PICTURES

Latest Release

"IN HOLLYWOOD WITH
POTASH AND PERLMUTTER"

for Samuel Goldwyn

Current Release

"INEZ FROM HOLLYWOOD"

for Sam E. Rork

Now in production

COLLEEN MOORE

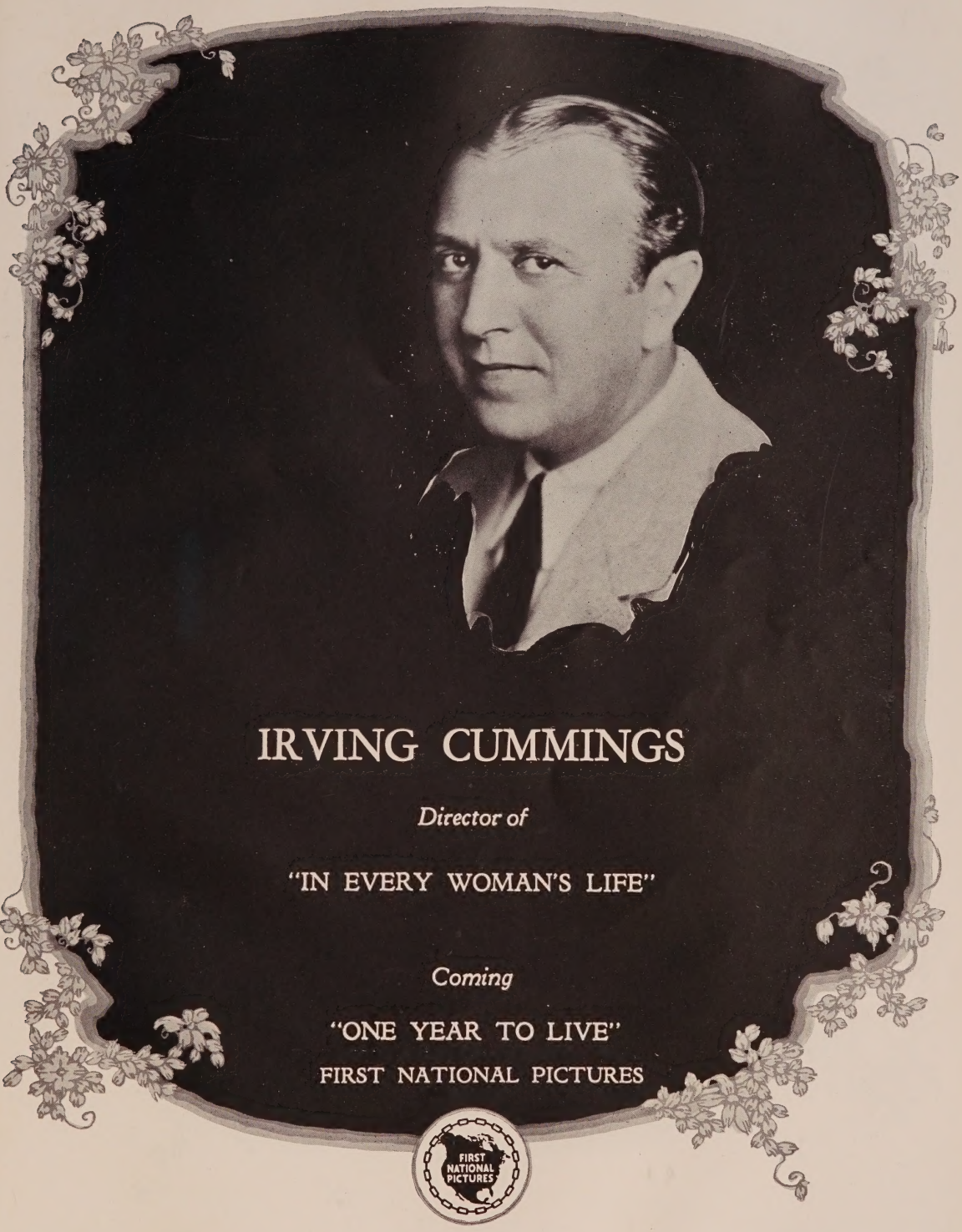
in "SALLY"

with LLOYD HUGHES
and LEON ERROL

1923—FAMOUS PLAYERS-LASKY

FOUR SUCCESSFUL
THOS. MEIGHAN PRODUCTIONS

FIRST NATIONAL PICTURES



IRVING CUMMINGS

Director of

"IN EVERY WOMAN'S LIFE"

Coming

"ONE YEAR TO LIVE"

FIRST NATIONAL PICTURES

HARRY O. HOYT

Director

"THE LOST WORLD"

Recent Releases:

"SUNDOWN"

"THE WOMAN ON THE JURY"

FIRST NATIONAL PICTURES

RALPH INCE

Director of "PLAYING WITH SOULS"
THOMAS H. INCE–FIRST NATIONAL NOW IN PREPARATION

Recent Releases:

"DYNAMITE SMITH" with CHARLES RAY
"HOUSE OF YOUTH" with JACQUELINE LOGAN
"THE CHORUS LADY" with MARGARET LIVINGSTON
"THE UNINVITED GUEST." (Metro-Goldwyn)

FIRST NATIONAL PICTURES

JUNE MATHIS

EDITORIAL DIRECTOR OF

COLLEEN MOORE PRODUCTIONS

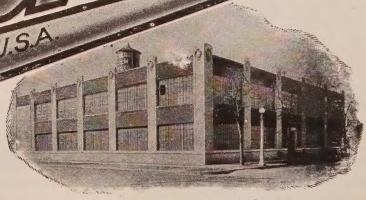
FIRST NATIONAL PICTURES

Rothacker-Aller Laboratories, Hollywood, Calif.

First National Pictures, Inc. Presents *Sir Arthur Conan Doyle's* Stupendous story, ***"The Lost World,"*** With Bessie Love, Lewis Stone, Wallace Beery, Lloyd Hughes and A magnificent supporting cast. Scenario and editorial direction By Marion Fairfax. Research and Technical director, Willis H. O'Brien. Chief technician, Fred W. Jackman. Architecture by Milton Menasco. Arthur Edeson, director of photography. Film edited by George McGuire. The Dramatic direction by Harry O. Hoyt. Everything produced under the Direct supervision of Earl Hudson. *A First National Picture.* ***Rothacker Prints and Service.***

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.



Look Better— Wear Longer!

Founded 1910 by Watterson R. Rothacker

Walter Camp, Jr., President — J. Boyce Smith, Jr., General Manager

INSPIRATION PICTURES, Inc.
565 Fifth Avenue
New York City

Announces for 1925 a new series of quality photoplays starring

RICHARD BARTHELMESS

directed by

JOHN S. ROBERTSON

for distribution by

FIRST NATIONAL PICTURES, INC.

CLASSMATES

From the great stage success by William C. de Mille and Margaret Turnbull

A stirring love drama of West Point and the Tropical Jungle

"Barthelmess at his best"

Released November 21, 1924

NEW TOYS

With Mary Hay

From the play by Milton Herbert Gropper and Oscar Hammerstein, 2nd, produced by Sam H. Harris. A sparkling domestic comedy—Barthelmess in a new mood supported by one of the cleverest of comediennes.

Others to be announced

If it's an ***INSPIRATION PICTURE*** it's the best!

THOMAS H. INCE

Star Maker and Production Genius

Thomas H. Ince won his first fame in the industry as a director, having been one of the first men to achieve wide reputation in that field. But for years the producing activities of this leader in his profession have been too extensive to admit of his doing the actual direction of his pictures.

Mr. Ince began his producing at a time when pictures were an experiment. From that time right up to the present he has contributed a mighty share to the advancement of the motion picture art.

Some of his productions for Triangle remain today in the minds of many as standards of their kind. Most any fan of a few years' standing can recall immediately such pictures as "The Flame of the Yukon," "The Clodhopper," "The Coward," "Shell 43," and enough others to fill a prohibitively long list.

He had developed such stars as Dorothy Dalton, Charles Ray, William S. Hart, Bessie Barriscale. Scenarists who started with him include such leaders as C. Gardner Sullivan and Julian Josephson. Victor Schertzinger, Reginald Barker, Irvin Willat, Charles Giblyn and many other directors got their early training with Tom Ince.

Pictures he produced this year include "Christine of the Hungry Heart," "Dynamite Smith," "The Galloping Fish," "Barbara Frietchie," "The House of Youth" and others which have been notable for their artistry and box office appeal.

SAM RORK

Veteran Stage and Screen Producer

Back of the success achieved by Sam Rork as a motion picture producer lies a remarkable career as a showman. These qualities of showmanship gained on the legitimate stage as manager and producer, have enabled Rork to build motion picture productions of remarkable box-office value, exemplified by "Ponjola."

Becoming interested, some years ago, in the possibilities of the motion picture, Rork gave up his theatrical activities and became identified with the Mack Sennett organization as personal representative of Mr. Sennett.

His first venture in the motion picture field was the production of the first five Katherine MacDonald pictures. This was followed by the Selig-Rork affiliation, which produced "The Rosary" and a series of remarkable two-reel dramas with all star casts which are still remembered as the highest development of their type. Then, in association with Jesse Hampton, Rork produced the new version of "The Spoilers," another box-office sensation.

"Ponjola," which followed, is perhaps his most conspicuous success to date, although he confidently expects "Inez from Hollywood," his current production, to surpass it in popularity and box-office strength.

Such a story, again, is that chosen for his next production, "The Talker," which will be based on the play by Marion Fairfax. This play enjoyed an unusually successful Broadway run a few years ago, and is still talked of.

M. C. LEVEE

President of Studios and Producer

M. C. Levee is one of the best known men in the motion picture industry, having abandoned a successful commercial career for the more speculative and interesting matter of picture making some years ago.

Mr. Levee is president of the new United Studios in Hollywood, built for the use of independent producers who lacked production facilities. It is one of the largest and finest studios in the world.

In addition to his duties as president of the United Studios, Mr. Levee has gone into motion picture production on his own account. Among his productions are "The Brass Bottle," "The White Moth," "Torment," and "Jealous Husbands," which Maurice Tourneur directed, and "In Every Woman's Life," recently completed by Irving Cummings. These productions were distributed by First National Pictures.

Mr. Levee's next picture for release by that company will be "One Year to Live," the John Hunter novel which was serialized recently in sixty of the most important newspapers throughout the country.

The secret of Mr. Levee's success may be found in his unusual personality, which combines the business acumen of the ideal executive and the aristic discrimination of a producer. He is a veritable fountain of energy, and, what is equally important, he is able to impart his spirit of hard work to others. Under Mr. Levee's direction the United Studios have turned out many of the finest productions made in recent seasons.

SAMUEL GOLDWYN

Producer of Screen Successes

An organizer as well as a producer, Samuel Goldwyn is responsible for a number of screen innovations. He has been a real leader in the industry for many years. It was in 1912 that Mr. Goldwyn formed a partnership with Jesse Lasky, which was known as the Jesse Lasky Feature Film Company.

A little later Mr. Goldwyn was largely instrumental in the merging of Famous Players with the Jesse Lasky Company. And then he became a moving figure in the organizing and establishing of Paramount Pictures Corporation. Later, in 1916, he organized Goldwyn Pictures Corporation and became its president.

In 1922 Mr. Goldwyn became an independent producer and has contributed some of the leading successes to the screen through the medium of First National, for which organization he is making his productions. Among his outstanding successes in the producing line were "Potash and Perlmutter," "The Eternal City," "Cytherea," "Tarnish," "In Hollywood with Potash and Perlmutter," and he is now completing "A Thief in Paradise," which in point of story and all other elements, it is said, will exceed anything he has yet done.

Among other things Mr. Goldwyn is responsible for elevating the screen and bringing to it the works of many prominent authors who had not before been interested in it. He pointed out to these authors the necessity for their contributions.

FRANK LLOYD

Producer of Super-Productions

Standing close to the top of screen directors is Frank Lloyd whose achievements in celluloid drama have made history. He is one of the pioneers of the profession—and has advanced with the industry so that he is able to meet the ever changing demands of picture production.

Like the majority of his contemporaries Frank Lloyd had seen service on the stage before he affiliated with the screen. A native of Scotland he came to America at the head of repertoire companies—and also appeared in vaudeville. The call of the camera took him away from the stage and he discovered that his talent could best be expressed as a director.

His list of screen triumphs stamps him as one of the leaders of his field. And through watching his work no one can say that he ever turned out a poor picture. Among his outstanding productions are "Les Miserables," "Tale of Two Cities," "Blindness of Virtue," "Riders of the Purple Sage," "The Silver Horde," "Madame X," "The Great Lover," "The Sin Flood," "The Invisible Power"—and many others.

Joining First National he produced "The Eternal Flame," "The Voice from the Minaret," "Oliver Twist,"—and has scored with two of the biggest achievements of the year in "The Sea Hawk," and "The Silent Watcher." From this list it can be seen that Mr. Lloyd can put on spectacular productions as well as simple studies of life.

DORIS KENYON

Has Had Brilliant Career

Though her accomplishments as an actress form a record of which any player might be proud, Doris Kenyon's artistic expression is not restricted to the theatre. She is a poet as well and with the publication of "Spring Flowers and Rowen," a book of verse on which she collaborated with her father, a Methodist minister and author, Miss Kenyon gained recognition for her literary talents.

However, it is Doris Kenyon, the actress, who has won a place in the hearts of the general public.

Miss Kenyon's screen work has made a deep impression for two main counts — her marked physical beauty and the fine intelligence which she has brought to every performance whether given on the stage or the screen. Her introduction to the theatre was as a singer in the Victor Herbert operetta, "Princess Pat," for which she was recruited from a church choir. It was a successful venture and she was given leading parts in later plays.

Her early work in pictures was in the productions of Famous Players, Essanay and Pathe. Her work this year has been in roles which have afforded the opportunities for a brilliant display of her abilities. They include "Monsieur Beaucaire," "Idle Tongues," "If I Marry Again," and "Thief in Paradise." At the present Miss Kenyon is doing a feature role in "The Interpreter's House," a First National production.

MYRTLE STEDMAN

Accomplished Screen Actress

When a picture calls for a role of mature womanhood wherein the proper dignity, bearing, humor and art are the requirements, the first person that flashes through the mind of the producer is Myrtle Stedman. She has every qualification that goes with a part of this description.

Miss Stedman has a wealth of experience behind her. First, she qualifies as a mother, the mother of Lincoln Stedman, also a film player. Before going into the pictures a dozen years ago or so now, she had a successful stage career in musical comedy and light opera. That training was invaluable to her in the pictures and she was a success almost immediately.

She was first with the Selig organization and later with Famous Players, First National, Goldwyn, Metro and all of the leading producing companies. Among Miss Stedman's most successful roles of the past two years were those in Principal Pictures' "Temporary Marriage," Goldwyn's "Six Days," First National's "Age of Desire," F.B.O.'s "Judgment of the Storm," First National's "Lilies of the Field" and "Woman on the Jury," Metro-Goldwyn's "Bread," B. P. Schulberg's "The Breath of Scandal" and Universal's "Wine." She is at present on the coast with a First National unit.

Chicago is the home city of Miss Stedman.

RICHARD BARTHELMESS

In Front Rank of Stars

Although he will perhaps always be remembered for his remarkable work as "the chink" in "Broken Blossoms," Richard Barthelmess during the past year has contributed several excellent performances to the screen which have held him securely in his place as one of the most popular of the male stars.

A conspicuous example of this is "The Enchanted Cottage," one of Barthelmess' pictures of the past season. Adapted from the play by Arthur Wing Pinero, this picture attempted one of the most daring experiments ever made in the studios—that of telling a story subjectively, as seen through the minds of the characters, and not just as seen by an outside person.

Another Barthelmess success of the year was "Twenty-One," in which he played a breezy American youth of that age. "The Bright Shawl" brought the picturesque color of Cuba and a revolution to the screen, and gave Barthelmess the opportunity for still another type of role.

In "The Fighting Blade" he achieved another highly effective costume piece, this time taking place in the Cromwellian era.

His latest picture is "Classmates," filmed on the actual locations at West Point, with other location work in the Florida swamps. "New Toys" will be his next, supported by his wife, Mary Hay, for the first time since "Way Down East."

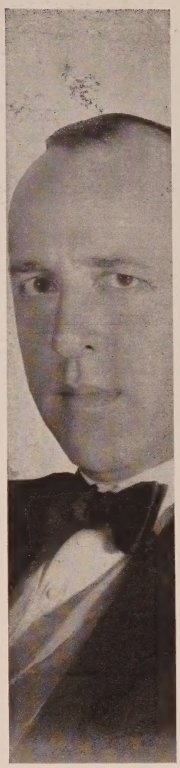
JOHN M. STAHL

Skilful and Able Director

As an actor John M. Stahl was a success. But as a director he has been even more of a success. He attributes this fact largely to his stage experience, for it gave him an intimate insight into the drama that he capitalized immensely. He needed no picture training to assume a directorial role with his advent into the industry. He had that fortunate faculty of knowing how to transfer both drama and comedy to the screen and his creative ability intensified many situations that otherwise would have been mediocre.

It was not long before Stahl was directing such stars as Mildred Harris, Florence Reed and Mollie King. And then came the tieup with Louis B. Mayer and First National Such outstanding successes as "The Dangerous Age," "The Song of Life" and "One Clear Call." "The Wanters" and "Why Men Leave Home," First National releases, brought him additional fame, and then to cap them all came his latest for First National, "Husbands and Lovers."

Stahl's association with Louis B. Mayer has continued over a period of years and it has been a happy union for them both. A host of admirers in all parts of the world wait the coming of a Stahl production with the same anticipation they do the coming of their favorite stars. That is the best testimonial a public can pay any director. John M. Stahl has the confidence of the picture-going public as few directors have.



EARL HUDSON

Heads First National Units

Still a young man, Earl Hudson occupies one of the most responsible production posts in the business, and the story of his rise reads like one of the Alger books. From the watch factory in his home town—Elgin, Illinois—he went into newspaper work. From feature writer on the Chicago Tribune he progressed in a short space of time to First National.

When First National embarked upon a production program of its own, Hudson went to the West Coast as business manager of a unit. Here he was so successful that he was given charge, soon after, of the other units as well. "Flaming Youth" was the first result.

Probably Hudson's outstanding achievement of the past year is the production of "Sundown.

"For Sale" was also produced by Hudson from his own story, and this again showed the sort of heart interest which makes for box-office appeal. "Single Wives" is another photoplay which Hudson both wrote and produced. Other impressive productions made under his supervision are "The Lost World" and "So Big," now being edited.

When First National decided to bring a substantial portion of its production east, Hudson was chosen as production chief for New York. He is now established at the old Biograph studios in the Bronx, where "The Interpreter's House" and "One Way Street" are in the making.

ARTHUR H. SAWYER

Has Made Conspicuous Record

Arthur H. Sawyer has attained a conspicuous record as a supervising director of photoplay productions since entering the picture industry several years ago. Among the successful screen productions which he has supervised in his work as director general of Sawyer-Lubin are "Quincy Adams Sawyer," and "The Shooting of Dan McGrew," in addition to a long list of pictures distributed by Metro Pictures Corporation.

Mr. Sawyer took up the director's megaphone for the first time only recently, when he filmed "Sandra," the Barbara La Marr vehicle for First National release.

To his work in the supervision of Sawyer-Lubin production Mr. Sawyer brings a thorough training in the dramatic art of the stage as well as the screen. He has had many years training on the stage, having been an actor at one time. This knowledge of the theatre he turned to good account in his picture work, supplementing it with a thorough grasp of the camera, lighting and the entire mechanics of photoplay making.

He will supervise the production of the Barbara La Marr pictures to be made by the Sawyer-Lubin company during the coming year. Following "Sandra" a screen version of Wm. Hurlburt's "Hail and Farewell," in which Florence Reed starred on the stage, is to be filmed. He is now busy with the preliminary details in preparation for the making of a photoplay that will be filmed in the elaborate manner of the special features of the day.

HERBERT LUBIN

Financier and Organizer

In the organization and financing of motion picture enterprises Herbert Lubin's accomplishments since his entry into the industry several years ago as a theatre owner have been marked by success in the undertaking of big business projects.

Mr. Lubin became interested in the distribution and production of pictures after his experiences as a theatre owner. He made a study of distribution and decided it was a field offering large opportunity for his abilities and ambitions. In a great measure he is responsible for the first film exchange building in Washington, D. C. Later he went to Canada to distribute the Metro product there. Then he returned to New York and became interested in production. Mr. Lubin organized the company which starred Olga Petrova in productions of her own company. After several other important deals connected with the industry, Mr. Lubin formed a partnership with Arthur H. Sawyer and obtained a contract with Metro to produce five pictures for distribution by that company. This contract was extended and the S & L organization made for Metro distribution many more features.

The most recent accomplishment in the career of this expert in the promotion and administration of motion picture projects is the signing of a contract between Sawyer-Lubin and First National under which Barbara La Marr will become one of the galaxy of First National stars.

IRVING CUMMINGS

Interprets Life on Screen

After many years as a prominent actor in motion pictures, Irving Cummings branched out as a producer and in 1921 organized Irving Cummings' Productions. Born and educated in New York he is familiar with every angle of life in that great city. He knows all of its turmoil, its strife and its drama. This fact combined with his knowledge of the picture industry and his natural tendencies toward the artistic well qualified him to produce the many successes he has been responsible for and made his services much sought.

Twelve two reel Northwestern Mounted pictures he made for Principal attracted considerable attention to him and did much to popularize that type of picture. Following a number of productions he made for Principal he was engaged by Universal and has done much work for that company in the past few years. Among his Universal pictures are "Paid Back," "Broad Daylight," "The Jilt," "Fool's Highway," "Stolen Secrets," "Dancing Cheat," "Riders Up" and "The Rose of Paris."

Among his other pictures that attracted wide attention were "Broken Hearts of Broadway," for Irving Cummings' Productions, and "Rupert of Hentzau" for Selznick. Among his latest First National productions is "In Every Woman's Life." Earl Hudson then selected him from among many directors to produce the First National film version of "Pandora La Croix."

GEORGE ARCHAINBAUD

Wins Directorial Laurels

There is every reason why George Archainbaud should have achieved the success he has as a motion picture director and it is not hard to understand why First National assigns to him a large share of its most important productions.

In the first place he has the advantage of a superior education. He was born in Paris, France, and educated in the best schools there. A keen observer, he knows Paris, and to know that city is to know life.

Archainbaud had an added advantage in that he had considerable experience with the speaking stage as stage manager in Paris. If there is a phase of the drama he does not know it has never been divulged. With a keen sense of humor, he is as able with a comedy situation as with a dramatic one. It is said for him that no director is keener at getting the full value out of a situation than he.

Among other things Archainbaud can boast never having produced any but a feature picture. In the past year he has directed some of the biggest box office successes. Among these are "For Sale," "Single Wives" and "Christine of the Hungry Heart," all First National productions. And he has just finished one for the same company which they claim will be his greatest success. It is "The Mirage," which will be disclosed to a waiting public in the near future.

EDWIN CAREWE

Produces Colorful Dramas

Receiving his first directorial assignment with the Lubin Company several years ago, Edwin Carewe has made a reputation as an experienced director. Although still in his thirties his record reads like a grizzled veteran.

It was Edwin Carewe who made the exceptionally vivid and moving melodrama for Selig entitled "Isobel, or Trail's End." Another admirable vehicle for his directorial talents was "Mighty Lak a Rose," the First National attraction.

One of the high spots in Carewe's recent career is "The Bad Man," which is an adaptation of one of the most successful plays that ever appeared on Broadway. It was a tribute to his ability. He brought out the full values — the humor and melodrama and characterization of the original.

Other splendid productions which were made entertaining under his guidance are the First National releases, "Playthings of Destiny," "A Question of Honor," "Her Mad Bargain." Several months ago he took a company headed by Bert Lytell and Claire Windsor to Algeria in order to film in the actual locale the desert melodrama, "A Son of the Sahara."

More recently he piloted the screen destinies of W. B. Maxwell's novel, "The Ragged Messenger," which for screen purposes is called "Madonna of the Streets."

HARRY O. HOYT

Master of Film Technique

One of the most competent directors in the silent drama is Harry O. Hoyt who, before he engaged in picture work distinguished himself as a short story writer. A graduate of Yale, he turned to literature as a means of livelihood and wrote stories and novels for over fifteen years.

His early associations were with World Film and Fox and the experience acquired from his literary tasks enabled him to profit by it in adapting scripts and writing originals. "By Hook or Crook," "Just Sylvia," and "The Sea Waif."

Mr. Hoyt's directorial talent first found expression with "The Hand Invisible," which was followed by "The Broadway Saint." He brought such good results that he was signed to direct "The Rider of the King Log," a vivid melodrama of the timber regions. Other pictures which he directed were "Forest Rivals," "God's Country and the Law," "The Curse of Drink," and "The Woman."

Among his best achievements are his productions for First National, namely, "The Woman on the Jury," "Sundown," which he directed in co-operation with Laurence Trimble and "The Lost World," the Watterson R. Rothacker production—an adaptation from the story by Sir Arthur Conan Doyle. The Rothacker picture is his greatest thiumph.

J. K. McDONALD

Brilliant Record on Screen

It has been a big year for J. K. McDonald. In association with First National he has produced some of the most successful pictures which ever carried the F. N. banner.

J. K. McDonald's versatility may be appreciated in the fact that he not only manages and supervises the J. K. McDonald Productions, but that he also adapts and directs as the case presents itself. He is an entire executive and production staff in himself. He knows what he wants when he wants it—then he goes out and gets it. He believed that the screen afforded a chance to immortalize the "real boy." So he brought forth two pictures acclaimed the finest portrayals of the typical American youth the screen has ever seen, been adapted from Booth Tarkington's stories, "Penrod and Sam," and "Boy of Mine." The youth of the land flocked to these excellent studies —and the name—a J. K. McDonald Production—became immediately a symbol of success.

This producer and director has displayed other versatile qualities. He believes that the public is ever in search of humorous stories. "Leave 'em laughing when they say goodby" may well be his slogan. So he followed the Tarkington studies with a scintillating comedy entitled "A Self Made Failure," which starred Lloyd Hamilton. This picture also evoked splendid tribute from press and public.

JOHN FRANCIS DILLON

Maker of Effective Drama

It may be said that John Francis Dillon's directorial ability began to manifest itself on the wave of the flapper pictures. He is responsible for more box-office successes with this type of story and characterization than any other director that comes to mind.

Mr. Dillon was associated with the stage in most every capacity—having worked at one time as a theatre usher and property man. With the late Kyle Bellew he appeared in "A Gentleman of France."

He directed a series of two-reelers back in 1916. After forming the Favorite Pictures Co., with Carlyle Blackwell he joined Nestor Comedies as director and star. He was destined to go onward and upward and after an association with Keystone Comedies his big opportunity arrived to make feature pictures. He directed Mary Pickford in "Suds," Olive Thomas and Priscilla Dean.

The past year has found him directing for First National — and he has shown an adaptability for picturizing the stories of the modern flapper. He has humanized her. Among Mr. Dillon's achievements are "Flaming Youth," "Lilies of the Field," "Flirting with Love," "Single Wives," "If I Marry Again," and "The Perfect Flapper." John Francis Dillon knows well how to extract the last full measure of entertainment from the stories that are furnished him. He is now at the Biograph studio producing "The One Way Street."

MARION FAIRFAX

Noted Stage and Picture Author

One of the most versatile and valuable persons in the development of First National's own production facilities has been Marion Fairfax, who has been connected in one capacity or another with many of First National's own productions. As a result of her work in this direction, she has been installed as editor-in-chief of the units working in the east at the old Biograph studio.

One of the continuities which she prepared was that on "The Perfect Flapper," one of the brightest of the Colleen Moore vehicles. Another script by Miss Fairfax is that for "The Lost World."

She prepared, with Holman Day, the titles for "Flaming Youth." Pictures made under her editorial direction include "Flirting with Love," "For Sale," and "Single Wives."

When the First National units came east, four productions were brought along to be edited by Miss Fairfax, including "The Lost World," "So Big," "If I Marry Again" and "As Man Desires."

Miss Fairfax has a varied background of stage and screen experience, being the author of such Broadway stage plays as "The Talker," which is to be picturized by Sam Rork, "The Builders," "The Chaperon," "Mrs. Boltay's Daughters," and "The Ways and Means."

Her earlier screen career includes an associated with Famous Players, Marshall Neilan, Goldwyn, for whom she did "Sherlock Holmes" and F. O. B.

LAMBERT HILLYER

Director of Long Experience

No director has had a longer and more varied experience in handling the megaphone than Lambert Hillyer. Which is amazing considering the fact that he is in his early thirties.

Hillyer is best known as the director of 25 pictures for William S. Hart with whom he was associated for over four years. Among the Hart films which the director and the star moulded into fine entertainment were "Square Deal Sanderson," "The Testing Block," "Sand," "White Oak" and "Travelin' On." Hillyer became exceptionally adept in picturizing dramas of outdoor life. One of his greatest achievements is the modern version of "The Spoilers." He also handled the megaphone on "The Lone Star Ranger" and "Eyes of the Forest" for Fox. He also displayed mastery of his craft with "The Shock," a Universal film.

Thomas H. Ince realized his ability and signed him to direct "Skin Deep," "Scars of Jealousy," and "Idle Tongues," the latter being recently completed. That Hillyer is equally at home in society drama as well as outdoor melodrama is proved in his production for First National entitled "Those Who Dance." And he also directed the recent production, "Barbara Frietchie." At present he is engaged in directing the First National picture, "Interpreter's House," which is being made in the East under Earl Hudson's supervision.

ALLA NAZIMOVA

Achieves New Screen Laurels

Few events connected with the stars of the pictures during the past year caused as great a stir among fans and picture people both than the announcement that Nazimova would return to the screen. Nazimova, whose characterizations in Ibsen plays on the stage won her the plaudits of the drama lovers and whose "War Brides" was as big a sensation on the screen as it had been on the stage, had deserted the films after a distinguished career before the camera.

Nazimova had mounted to the heights in the screen profession in pictures for Metro, among them "The Red Lantern," and "Revelation," when she decided to produce independently. She did "Camille" and then the remarkable "Salome," a picture which was hailed as highly significant in screen art. Then Mme. Nazimova returned to the stage, announcing at least a temporary retirement from the pictures.

She returned to the films under the direction of Edwin Carewe, playing the role of a woman who brought about her own dishonor in order to humble and disgrace a husband on whom she had sworn revenge. This was in "Madonna of the Streets," a First National offering.

Mme. Nazimova has picked up the thread of her picture work where she left off a few seasons back and it is the firm belief of screen critics and the industry at large that she will go on to even greater photoplay accomplishments

CORINNE GRIFFITH

Wins High Screen Honors

Texas can well be proud of this brown haired, blue eyed beauty, who unlike most of the stars of the present day had a screen career virtually forced upon her. It was not without the hardest kind of work she achieved her great success, but it took six months of urging to get her to appear in her first picture.

It was shortly following her graduation from Sacred Heart Convent in New Orleans that she was selected from among thousands of other girls as Queen of the famous New Orleans Mardi Gras. Having won this high honor her pictures were widely printed in the newspapers all over the United States. It was a natural sequence that she should be sought for the pictures, and she was finally persuaded to take a part in a Western Vitagraph picture.

A year of professional dancing developed her natural grace, and a charming personality coupled with an easy manner and an aptitude for screen work led to a string of successes which brought Miss Griffith one of the prize roles of this season, that of Madame Zattinay in Frank Lloyd's "Black Oxen." In this sensational picture she scored one of the greatest hits of the season and followed it with similar successes in First National's "Lilies of the Field" and "Single Wives."

It is the unanimous opinion of those most familiar with Miss Griffith's art that she is destined to attain even greater heights than she has in the past.

ANNA Q. NILSSON

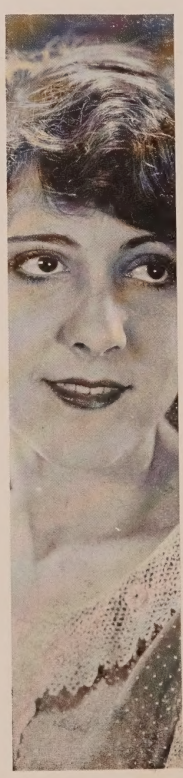
Distinguished Screen Player

Starting her picture career in the salad days of the screen Anna Q. Nilsson brings her acting record up to date with a name that stands for versatility and resourcefulness in the theatre. Few actresses of either stage or screen have attemped the wide range of characterizations that she has, and none has acquitted herself with greater brilliance.

As her most obvious claim to leading parts in pictures Miss Nilsson presented extraordinary physical charm and attractiveness, but this, with the opportunity which came her way, she supplemented with a histrionic art that has made her one of the distinguished players of the screen.

Miss Nilsson, who was born in Sweden and received her early stage training there, has been starred and featured by all of the leading motion picture companies. Her assignments have been to roles requiring the greatest resource that can be demanded of an actress. Her releases during the past year indicate her ability as an interpreter of widely differing roles, they include "Enemies of Children," "Half a Dollar Bill," "Innocence," "Painted People," "Flowing Gold," "Between Friends," "Broadway After Dark," "Crossed Trails," "The Fire Patrol," "Vanity's Price," "The Side Show of Life."

She will soon be seen in the leading role of "Inez of Hollywood," and at present is playing a role in another First National picture now being produced in New York.



PATSY RUTH MILLER

Has Scored Many Successes

Vivacious, impulsive, with the air of a saucy minx and bubbling over with impish humor, it is little wonder that Patricia Ruth has attained such popularity with motion picture patrons.

A convent girl, Miss Miller hails from St. Louis. Direct from the convent she went to travel in California with her father with no thought of pictures in her mind. A director saw her on the beach one day and offered her a part. Her father said "no" and Patsy joined the movies.

Small parts with Paramount led to a role with Nazimova in "Camille." It was then that Miss Miller's services began to be much sought. The meteoric career of this little five feet two and one-half inches of vivaciousness continued at breakneck speed in 1923 when she won admirers by the thousands in such pictures as "The Drivin' Fool" for Hodkinson, "The Hunchback of Notre Dame," for Universal, "Name the Man," for Goldwyn, and others.

Her first picture this year was for Vitagraph in "My Man," and then came more triumphs for her in Paramount's "Singer Jim McKee," Associated Exhibitors' "The Yankee Consul," Paramount's "The Breaking Point," First National's "A Self Made Failure," and F. B. O.'s "Fools in the Dark." Her latest successes are in B. P. Schulberg's Principal Pictures, "The Breath of Scandal," "Girls Men Forget," and her current First National vehicle, "Judgment."

COLLEEN MOORE

Versatile and Winsome Actress

The perfect flapper! Just about the time everyone thought Colleen had reached the heights and that she was destined for a long stay in flapper roles, she fooled 'em. Surely her "Perfect Flapper," "Flaming Youth," "Painted People" and "Temperament" gained for her a reputation in that type role that had never been equalled by another.

Then First National starred her in "Flirting With Love." Here was something a little different for Miss Moore. It had something of the flapper and it also called for a display of real dramatic art. And Colleen was equal to it. She rose to the heights required and went beyond them. She scored a triumph as great in a dramatic role as she had as the flapper.

Again Miss Moore is to be seen in "So Big," another First National starring vehicle in which it is said she will surpass even herself. There seems nothing too much for this winsome and very versatile young lady to accomplish. She has the dash, determination and ability to succeed in any role that might be assigned her.

For four and one-half years the winsome Colleen played leading and featured roles in thirty-two big motion picture productions before she reached stardom. She's on the crest of the wave now and there is no telling what accomplishments she may achieve.

Following "So Big" Miss Moore will play the title role of "Sally," which First National will screen from the musical comedy success produced on the stage by Florenz Zeigfeld.

MILTON SILLS

Portrayer of Vivid Characters

The rise to screen popularity of this splendid actor is attributed to his ability to effect convincing and compelling characterizations. His is a record of one triumph after another—a record established in 1914 when he made a film version of "The Pit." His art in these days did not have the scope for full expression—yet he gave evidence even then that he would make his mark in the screen world.

Like the majority of other established actors he is a product of the stage—having been engaged in stock and as leading man for New York productions. His capabilities being appreciated by film producers it was not long before he gave his services exclusively to the silent drama. He achieved laurels in "Adam's Rib," "The Spoilers," "The Isle of Lost Ships," "Flaming Youth," and "Flowing Gold."

These pictures demanded the utmost of his versatile talent. But it remained for "The Sea Hawk" (the Frank Lloyd production for First National) to bring him his greatest triumph. A rugged, colorful portrayal, indeed.

Mr. Sills' services are constantly sought by producers and directors—and during 1923 he appeared in more big productions than any other actor. A few weeks ago he finished work in Edwin Carewe's "The Madonna of the Streets." That Milton Sills is in an enviable position on the screen may be appreciated in the many pictures assigned him.

GLENN HUNTER

Gives Human Portrayals

A new type of screen actor has appeared in the person of Glenn Hunter—one who more nearly approaches the everyday youth than any other player we can name.

Glenn Hunter is the first of his family to ever consider theatrical work. He divides his time between stage and screen—and since he made his debut with the Washington Square Players in 1915 in "The Clod," there never has been a season when he has not been busily engaged. Behind the footlights he has won favors in vaudeville and in such popular hits as Tarkington's plays, "Penrod and Sam," and "Clarence." Indeed he is the closest approach to the Tarkington study of youth.

It was not until 1919 that he took up motion picture work—at the urging of Dorothy and Lillian Gish. He supported the former in "The Country Flapper," which was incidentally his initial screen appearance. When the Film Guild was formed Glenn Hunter proved to be the ideal choice for its studies of youth. He appeared successfully in "The Cradle Buster," "Second Fiddle," "Grit," "Puritan Passions," and "Youthful Cheaters."

On the stage Mr. Hunter has supported Billie Burke—and created the title role in the memorable "Merton of the Movies," and also created the role in the film version. After "West of the Water Tower," he was signed by Frank Lloyd to portray the leading role in "The Silent Watcher."

FLORENCE VIDOR

Actress of Charm and Appeal

The year now approaching a close has been one of many endeavors and an equal number of successes for Florence Vidor, whose presence in a picture assures it of all the charm and appeal contributed by a personality which combines beauty, the essence of femininity and an emotional expression distinguished for its skilful play of repression and emphasis.

Her earliest release this year was "The Marriage Circle," the Lubitch production. In this scintillating comedy Miss Vidor scored impressively in a cast wherein each member was at his or her very best. Next Miss Vidor did "Borrowed Husbands," for Vitagraph, and later "Barbara Frietchie," a role in which she rose to the heights of her rare individualism. After the Fitch play she appeared in "Welcome Stranger," another Producers Distributing Corporation release, and her most recent vehicle is the First National feature, "Christine of the Hungry Heart," a Tom Ince production. Miss Vidor is now playing in "The Mirage," another Ince production.

The characterizations she contributed to these productions permitted a wide scope for her abilities and resulted in a striking display of screen histrionics, the effect of which has been to bring Miss Vidor more prominently to the fore than she has been at any time since she started her remarkably successful career.

COLLEEN MOORE

past successes

"FLAMING YOUTH"
"PAINTED PEOPLE"
"THE PERFECT FLAPPER"
"FLIRTING WITH LOVE"

to be starred in

EDNA FERBER'S
"SO BIG"
and
"SALLY"

FIRST NATIONAL PICTURES

CORINNE
GRIFFITH
ASHER, SMALL AND ROGERS
present
CORINNE GRIFFITH
in the forthcoming
CORINNE GRIFFITH PRODUCTIONS
"LOVE'S WILDERNESS"
BY EVELYN CAMPBELL
"DECLASSE"
BY ZOE AKINS
"THE NATIONAL ANTHEM"
BY J. HARTLEY MANNERS
all
FIRST NATIONAL PICTURES
FIRST NATIONAL PICTURES

GLENN HUNTER

in

"MERTON OF THE MOVIES"
FAMOUS PLAYERS-LASKY

"THE SILENT WATCHER"
FIRST NATIONAL PICTURES

FIRST NATIONAL PICTURES

MILTON SILLS

"THE SEA HAWK"
"FLAMING YOUTH"
"THE INTERPRETER'S HOUSE"
"AS MAN DESIRES"
"MADONNA OF THE STREETS"
"SINGLE WIVES"
"FLOWING GOLD"

FIRST NATIONAL PICTURES

BEN LYON

current releases

with
POLA NEGRI
in
"LILY OF THE DUST"

with
GLORIA SWANSON
in
"WAGES OF VIRTUE"

with
BARBARA LA MARR
in
"THE WHITE MOTH"

with
COLLEEN MOORE
in
"SO BIG"

In production

"ONE-WAY STREET"

FIRST NATIONAL

FIRST NATIONAL EXCLUSIVES

Nazimova
FIRST NATIONAL PICTURES

RONALD COLMAN

Leads in

THE GOLDWYN-FITZMAURICE
productions

"TARNISH"

"A THIEF IN
PARADISE"

with CONSTANCE TALMADGE
in "HER NIGHT OF ROMANCE"

FIRST NATIONAL PICTURES

FIRST NATIONAL PICTURES

LEWIS STONE

in

"CYTHEREA"

"WHY MEN LEAVE HOME"

"HUSBANDS AND LOVERS"

"INEZ FROM HOLLYWOOD"

coming

"THE LOST WORLD"

FIRST NATIONAL PICTURES

FIRST NATIONAL PICTURES

DORIS KENYON

in

"BORN RICH"
"IDLE TONGUES"

coming pictures

"IF I MARRY AGAIN"
"A THIEF IN PARADISE"
"THE INTERPRETER'S HOUSE"

FIRST NATIONAL PICTURES

FIRST NATIONAL PICTURES

MYRTLE STEDMAN

in

"FLAMING YOUTH"

"LILIES OF THE FIELD"

FIRST NATIONAL PICTURES

ANNA Q. NILSSON

in

"FLOWING GOLD"

"PONJOLA"

"INEZ FROM HOLLYWOOD"

In preparation

"ONE–WAY STREET"

FIRST NATIONAL PICTURES

FIRST NATIONAL PICTURES

JOHN BOWERS

as

PERVUS DE JONG

with

COLLEEN MOORE

in

FIRST NATIONAL'S

"SO BIG"

FIRST NATIONAL PICTURES

BEN ALEXANDER

The youngster who has carved for himself a niche in the screen world that places him as the finest boy actor in pictures today. It will be years before the industry forgets his work in "Penrod and Sam" and "Boy of Mine"—and now in "Frivolous Sal." Coming production plans listed for Ben Alexander bid fair to enable him to pass any of his previous efforts.

J. K. McDONALD PRODUCTION

FIRST NATIONAL PICTURES

FIRST NATIONAL PICTURES

LLOYD HUGHES

in

"THE SEA HAWK"

"IN EVERY WOMAN'S LIFE"

coming

"IF I MARRY AGAIN"

"THE LOST WORLD"

FIRST NATIONAL PICTURES

FLORENCE VIDOR

in

"HUSBANDS AND LOVERS"
MAYER-STAHL

"CHRISTINE OF THE HUNGRY HEART"
INCE

FIRST NATIONAL PICTURES

VIOLA DANA

in

"AS MAN DESIRES"

a forthcoming

FIRST NATIONAL PICTURE

FIRST NATIONAL PICTURES

PATSY RUTH MILLER

in

"THE HUNCHBACK OF NOTRE DAME"

UNIVERSAL

"A SELF-MADE FAILURE"

A FIRST NATIONAL PICTURE

Coming

FRANK LLOYD'S

"JUDGMENT"

FIRST NATIONAL PICTURES

HOBART BOSWORTH

"THE WOMAN ON THE JURY"

"SUNDOWN"

"THE SILENT WATCHER"

FIRST NATIONAL PICTURES

PHYLLIS HAVER

"SO BIG"
"SINGLE WIVES"
"LILIES OF THE FIELD"
"THE BREATH OF SCANDAL"
"THE PERFECT FLAPPER"
"JUDGMENT"
"THE FIGHTING COWARD"
"THE CHRISTIAN"

now appearing in

"THE INTERPRETER'S HOUSE"

A FIRST NATIONAL PICTURE

FIRST NATIONAL PICTURES

Gladys Brockwell

appearing in one of her most difficult roles in support of COLLEEN MOORE *in*

"So Big"

Under Personal Management of
GRANT E. DOLGE
7060 Hollywood Blvd.
Hollywood, Cal.

A FIRST NATIONAL PICTURE

FIRST NATIONAL PICTURES

ANTONIO MORENO

Just Completed

CONSTANCE TALMADGE'S

"LEARNING TO LOVE"

FRANK LLOYD'S

"JUDGMENT"

Now Appearing in M. C. Levee's

"ONE YEAR TO LIVE"

Directed by Irving Cummings

FIRST NATIONAL PICTURES

And then for Metro-Goldwyn

REX INGRAM'S

"MARE NOCTRUM"

FIRST NATIONAL PICTURES

Betty Blythe
FIRST NATIONAL PICTURES

ASSOCIATED
PICTURES CORPORATION

PRESENTS

Barbara LaMarr

in

Sandra

FROM THE NOVEL BY PEARL DOLES BELL

A SAWYER-LUBIN PRODUCTION

PERSONALLY DIRECTED BY

ARTHUR H SAWYER

RELEASED BY FIRST NATIONAL

JOHN S. ROBERTSON

Well Grounded in His Art

Among the directors whose work stands out conspicuously as of an exceptionally fine quality is John S. Robertson. His record on the screen is one long list of triumphs. To understand the reason for his success one must turn to his stage career where he learned the fundamentals of dramatic technique under no less a genius of the theatre than Charles Frohman.

One of his many virtues as a director is his patience. He always gives the cast the fullest opportunity to get the utmost from characterizations.

Among his triumphs are "Dr. Jeykl and Mr. Hyde," which carried John Barrymore to the heights. When Inspiration Pictures, Inc., was organized he became its leading director. But prior to this affiliation he directed Mary Pickford in "Tess of the Storm Country," and Elsie Ferguson in "Footlights."

In recent months he has turned out one quality picture after another with Richard Barthelmess as the star. That the combination has proved an effective one may be appreciated in the artistic and commercial values of "The Bright Shawl," "The Fighting Blade," "Twenty-One," and "The Enchanted Cottage." He has just recently completed a modern version of "Classmates," and is now engaged in directing Barthelmess in "New Toys," an adaptation of the play of last season in which Ernest Truex starred.

JOSEPHINE LOVETT
(Mrs. John S. Robertson)

One of the Foremost Adaptors

This experienced scenario writer is recognized as one of the most gifted story tellers of the screen. She has a gift for expressing situations and climaxes and bringing forth in convincing and straightforward fashion the plot interest. All of her adaptations (she is particularly skillful with plays) are marked with individuality and dramatic unity. Josephine Lovett has shown a rare understanding and appreciation of screen material.

Josephine Lovett is the wife of that experienced and skilful director, John S. Robertson—and always co-operates with him as the scenarist of his productions.

It was Josephine Lovett who furnished John Robertson with the splendid scripts which he moulded into brilliant pictures for Richard Barthelmess. Among her adaptations are "The Bright Shawl," "Twenty-One," "The Fighting Blade," "The Enchanted Cottage" and "Classmates"—all of these pictures being varied in plots and characterizations. These were made for Inspiration for release through First National. Miss Lovett is now engaged in preparing the script and continuity for "New Toys," an adaptation of the Ernest Truex play which Sam H. Harris produced in New York last season.

As the adaptor of innumerable plays and novels, Miss Lovett has accumulated a rich fund of experience, and stands in the very front rank of her profession.

AL ROCKETT

Able Production Executive

Al Rockett's selection for the responsibilities of a production executive for First National—he is assistant to R. A. Rowland, general manager of that company—was the natural outcome of the negotiations between the Rocketts and First National officials when the latter concern took over their production "Abraham Lincoln" for distribution. For Rockett's career, reaching a spectacular climax with the public presentation of the Lincoln masterpiece, stamps him as a born production executive.

Both Al and his brother Ray have been identified with the motion picture industry for ten years. During that time both have made a deep study of photoplay production and while they are now regarded as the men who produced "Abraham Lincoln," in earlier ventures they tasted the delights of success. A picture well remembered, and by many regarded *the* comedy classic of the screen, was produced by these brothers. It is "Keeping Up With Lizzie."

Al Rockett started his business career with the American Smelting and Refining Co. But after a time he and his brother, both imbued with the ambition to be photoplay producers, quit their native state of Missouri and hiked for California.

Several ventures as producers met with financial success. Then came the urge to produce drama based on the life of Abraham Lincoln and informed with authentic detail and historical accuracy. Two years were spent in preparation for the work.

RAY ROCKETT

Has Fine Record as Producer

The name of Ray Rockett is associated with one of the outstanding screen productions of all time. For it was Ray and his brother Al who made "Abraham Lincoln," an achievement which will stand to the lasting credit, to the courage, daring and pioneer spirit of the men who made it possible.

The events behind the production of this great photoplay are both spectacular and significant. For two years before the work was started in the studio Ray Rockett and his brother labored tirelessly in the search for the historical facts in the life of the great Emancipator. Rockett was born in Indiana, in a part of the country where Lincoln lived from 1816 to 1829. With him it was more than a business enterprise.

The producers, with an experience of ten years in motion picture production as a background, were well aware of the commercial perils of producing a historical work. Quick returns, the pot of gold at the tail of the rainbow which colors the horizon of the producer, are the promise of ultra-modern subjects with something of a sensational twist to pave the way for novel advertising and exploitation. But here were two young producers who knew full well that a good picture will pay well at the box office. They wanted to film Lincoln's life, so to make it a success they had only to produce a good picture. It is a fortunate thing for the industry that men with the ability, knowledge of production, and courage of Ray Rockett have been attracted to it.

RONALD COLMAN

Displays Real Ability

The hue and cry that is often raised about there being a dearth of new talent on the screen has been answered in the case of Ronald Colman. Here is an actor destined to reach a high place in film circles — not only because he possesses a colorful personality, but also because he has a real gift of expression.

The actor, who is a native of England, has seen service on the English stage prior to and following the Great War. He has played the role created by Richard Bennett on the American stage in "Damaged Goods," and has acted also in British film productions — one of them being "The Great Day."

In 1920 he came to America and found a place on the New York stage. Which led to his discovery by Henry King. As "The White Sister" was made in Italy, Colman's first screen work with American producers was done in Europe. It was natural that Mr. King would engage him to play in "Romola" opposite Lillian and Dorothy Gish. When this production was finished Samuel Goldwyn and George Fitzmaurice secured him by cable for "Tarnish." Following this picture he won the lead with Constance Talmadge in "Heart Trouble." He has recently signed a five year contract with Samuel Goldwyn under the terms of which he will appear exclusively in First National pictures.

HOBART BOSWORTH

Excels at Character Studies

There is perhaps no screen player of the day who can depict more graphic portrayals than Hobart Bosworth. He came to the silent drama after an adventurous career as sailor, fighter, wrestler, stevedore, longshoreman, cowpuncher and actor. His has been a long and heavy struggle to stardom. Taken ill at the height of his stage career he was forced to go to the open country of the West to restore his health. Those were the days when Selig produced pictures. After an engagement with this pioneer concern which lasted a few years he went into vaudeville from which he emerged a broken man. He was told he would die. But the California sunshine—coupled with his indomitable will to succeed—brought him back his health.

Hobart Bosworth became an ideal type for humanizing vigorous roles—such as skippers, sailors and captains of industry. And Thomas H. Ince, appreciating his forceful personality and recognizing his talent, signed him for a series of sea pictures he was planning and among this group Bosworth played in "Behind the Door" and "Below the Surface." He also starred in "The Sea Wolf," sponsored by Bosworth, Inc.

Vivid melodramatic characterization was his forte and he distinguished himself in such compelling productions as "His Own Law," "The Brute Master," "A Thousand to One," "Rupert of Hentzau," "The Eternal Three," and "Vanity Fair. Mr. Bosworth has just completed a vigorous role in "The Silent Watcher,"

BARBARA LA MARR

Screen "Vamp" Par Excellence

Barbara La Marr's rise to fame and widespread popularity in the photoplays was essentially sensational. The external circumstances of her acting career made it so, for the public discovered—almost at the same time that the directors did—that Miss La Marr was a screen "vamp" par excellence. The public's verdict, plus the edict of the producers, constituted a jury finding and judge's sentence all in one and thereupon Barbara became first choice for the pink-hued roles.

Before turning to the pictures Miss La Marr had a career on the stage. She was born in Richmond, Va., and at the age of seven made her first stage appearance. Her first interest in the screen was as a scenarist and then she sought to play before the camera. The first part was in "Paying the Piper," in which Anita Stewart starred. Several minor roles were then essayed and she was given a part in "The Three Musketeers," the Fairbanks production. After her individual work in "The Prisoner of Zenda," Rex Ingram chose her to play the leading part in "Trifling Women," in which she scored brilliantly.

Miss La Marr's recent pictures are "The Shooting of Dan McGrew," "The White Moth" and "Sandra," the latter, a Sawyer-Lubin production, being scheduled for early release by First National.

BEN LYON

Juvenile of Great Ability

A prime favorite for leading roles opposite the feminine screen stars, Ben Lyon's services have been so much in demand during the past year that he has had little rest from studio activities.

A glance through the list of releases in which he has appeared this year bears out the contention that he is one of the hardest working juveniles in the freelance ranks. The record shows "Potash and Perlmutter," "Flaming Youth," "Painted People," "The White Moth," "Wine of Youth," "Lily of the Dust," "The Wages of Virtue."

Only recently he completed the leading male role in "So Big," starring Colleen Moore and then hurried East to work in "The One Way Street," now in production at the old Biograph studios for First National.

Lyon was born in the South — Atlanta, Ga.— and after leaving college he went on the stage. The Edison studios were the scene of his first venture before the camera. Later he played in Vitagraph productions. Then Lyon branched out as a freelance and succeeded in obtaining leading roles in the productions of leading producing companies. The cards in the files of these companies show that Ben Lyon is "brunette, dark brown hair, dark blue eyes, height 5-11, weight 160," while their strips of celluloid prove him an actor of unusual capacity and possessed of a personality which projects.

PHYLLIS HAVER

Wins Merited Recognition

As things go in the pictures, it is a long while since Phyllis Haver left the comedies, where her beauty of face and form was featured as only they can be by the bathing suit designers at the Mack Sennett studio, for the more ample opportunities and greater acting demands of the dramatic photoplays. The time seems longer for the fact that Miss Haver has been able to firmly establish herself in her new field, a feat accomplished with such thoroughness that her impersonations are accepted on their own merits and no longer with the consciousness that here is an actress who was graduated from the bathing girl ranks.

For the most part the roles assigned to Miss Haver put the burden of proof entirely up to the actress. Little sympathy goes with the character of a girl largely of the world and usually involved in dramatic machinery which brings about the conflict in which the sympathetic characters are permitted to welter for the sake of suspense, dramatic effect and emotionalism.

Miss Haver is now playing a prominent part in "The Interpreter's House," being produced by First National in New York. Her most recent release is "The Snob," a Metro-Goldwyn production. During the year she has appeared in "Singer Jim McKee," "The Fighting Coward," "Lilies of the Field," "The Perfect Flapper," "Single Wives," "The Breath of Scandal," and "The Foolish Virgin."

RALPH INCE

Expert in "Sure Fire" Effects

Ralph Ince is a director whose work shows a decided ability to inject "sure fire" effects into his pictures. His record is an imposing one. After four years devoted to acting on the stage he went to the Vitagraph company in 1907 and within a short time was receiving credit as the director of some of that company's most ambitious productions. It was not long before he had come to the fore as one of the leaders in that field and from that on he has occupied a prominent place in screen and fan circles.

Mr. Ince is now associated with the Thomas H. Ince organization and since taking his megaphone to the Culver City studios of the company has turned out "Dynamite Smith," in which Charles Ray starred for Pathe, and the Producers Distributing Corporation release "The House of Youth."

Ralph Ince has directed productions for many of the leading companies since he severed his connection with Vitagraph. For Paramount he made "The Moral Sinner." A Metro offering early this year, "The Uninvited Guest," was directed by him and in addition he has made pictures for several independent companies.

In addition to his fame as a director Ralph Ince is well known on the screen for his remarkable impersonations of the character of Abraham Lincoln, a role he essayed with the greatest success in a series of "Lincoln" pictures made in the early Vitagraph days.

LEWIS S. STONE

Gives Sincere and Human Portrayals

Among the veteran actors of the screen who still retain their naturalness of expression—who always humanize their parts as to make them appear lifelike—must be included Lewis S. Stone. He has been catalogued as a "born actor," "instinctively an artist," and so forth. It cannot be disputed that this gifted player succeeds in enriching every role in which he appears. More than once through the saving grace of a finished performance he has brought value to a picture.

On the stage he won his spurs in "The Misleading Lady," and "The Bird of Paradise." Following these engagements he attracted the attention of Metro and achieved success with his brilliant performances in the memorable "Scaramouche," "The Prisoner of Zenda," and "Trifling Women." He also appeared in "The World's Applause" and "You Can't Fool Your Wife."

With each production his versatility amazed the spectators. No form of drama proved too difficult. Spectacular romantic roles were balanced with others of everyday life—and Lewis S. Stone always gave a rich characterization. With First National he appeared in "The Dangerous Age" and "The Woman Thou Gavest Me." His most recent role is in the John M. Stahl production for First National, "Husbands and Lovers." It is a role ideally suited to his personality and ability.

LLOYD HUGHES

Has Fine Screen Record

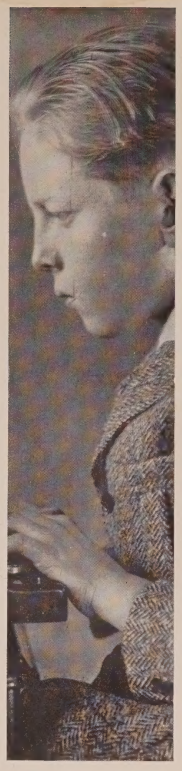
One of the many—and one of the most successful—screen discoveries of Thomas H. Ince is Lloyd Hughes, whose good looks, fine physique and pleasant personality are supplemented by a native histrionic ability which has been displayed in many a part as leading man. Mr. Hughes is one of the screen finds—and there have been few to duplicate the performance—to immediately follow up his debut in leading roles with accomplishments in justification of the opinions of those who pinned their faith in him.

He was a student at the Polytechnic Institute in Los Angeles when the stutios first attracted him. Ince gave him his opportunity and Hughes proceeded to make the most of it. He has done melodramatic comedy with notable success and has been equally at home in heroic roles in the straight drama and melodrama. Mr. Hughes played leading man to Mary Pickford in her characterization of Tess in Grace Miller White's "Tess of the Storm Country."

An important part in "The Sea Hawk" was given him by Frank Lloyd and Mr. Hughes performed with high creditability in that dazzling panorama of acting, dramatic power and pictorial magnificence. During this year he has also been seen in Paramount's "Heritage of the Desert," F. B. O.'s "Untamed Youth," First National's "In Every Woman's Life," and "Welcome Stranger," Producer's Distributing Corporation's release.

BEN ALEXANDER

One of Foremost Boy Actors



Goldfield, Nevada, boasts two great finds. The first was the discovery of the gold field and the second was Ben Alexander. Gold is not as plentiful there now as it was in the days of the rush, but the Alexander mine is still panning out well with every indication that a new vein will be more productive than that first discovered by Ben's mother seven years ago when the youngster was four.

At eleven Ben is a screen veteran. When they migrated to Hollywood they were friendless in the picture industry; they hadn't even an acquantance in Hollywood. But Mrs. Alexander had faith in her boy and D. W. Griffith soon saw she was right. He gave Ben an important role in "Hearts of the World" when the youngster was five and he has been in the World's heart ever since.

Following his success in "Hearts of the World" Ben appeared in child roles in many independent pictures until he developed into the perfect hero for Booth Tarkington's "Penrod and Sam," a J. K. McDonald production for First National. That put the youngster in the foremost ranks of boy actors and won for him a long contract with First National. In the past year he has appeared in "Jealous Husbands," "Boy of Mine" and "A Self Made Failure," all First National productions. His newest picture is "Frivolous Sal," and he's just getting started on the road to real success.

JOHN BOWERS

Popular Screen Player

Dignity, reserve and the nonchalance and hauteur of a man who knows himself and the world; those are the characteristics that have brought screen success to John Bowers and made him a popular favorite. He knows life and he knows character and consequently he knows the meaning of every situation his role calls for. Further, he is an actor of the first magnitude, with many stage successes to his credit before he started his screen career with G. M. Anderson (Bronco Billy)

An appearance in a Mary Pickford vehicle first drew serious attention of producers to John Bowers and his services have been constantly in demand since. Added experience with Griffith, Metro and other producing companies brought a three year contract with Goldwyn.

Universal claimed him and he scored a decided hit in "Trifling With Honor." "Divorce," an F.B.O. release was his next vehicle and then followed "The Destroying Angel" for Associated Exhibitors, "Desire," for Metro and "Richard the Lion Hearted" for Allied Producers.

In turn came "The Barefoot Boy" for C. B. C. Film Sales Corporation, "When a Man's a Man," for First National, "The White Sin" for F. B. O. and "The Code of the Wilderness" for Vitagraph.

"Empty Hearts" for Banner Productions followed and then Bowers was recalled to First National for Earl Hudson's epic of the West, "Sundown,"

VIOLA DANA

Star Creates Colorful Roles

There are very few players who are as successful as Viola Dana in giving animation to a picture. Hers is a buoyant, sparkling personality—a personality that seemingly derives great pleasure from hoydenish whims and fancies.

Miss Dana may rightly be called a product of the screen in spite of the fact that most of her childhood was spent on the stage. After scoring a hit in the stage production of "A Poor Little Rich Girl," she turned to the silversheet, joining forces with Edison. After appearing in "Molly, the Drummer Boy," and "The Stoning" for this company she became associated with Metro where the opportunity presented itself for the fullest expression of her talent. She has fulfilled the promise which was indicated when appearing as a child actress with Joseph Jefferson in "Rip Van Winkle."

Metro gave her the chance to express her vibrant personality in a long list of productions, chief among which are "A Crinoline Romance," "Rouged Lips," "Love in the Dark," "Seeing is Believing," "They Like 'Em Rough," "Noise in Newboro," "The Five Dollar Baby" (one of her best Metro attractions) and "Glass Houses." When Metro became consolidated with Goldwyn the star played the leading feminine role in "Revelation," a picture which was made once before with Nazimova in the part—and she also appeared in "Along Came Ruth" and "The Beauty Prize."

JUNE MATHIS

Editor for Colleen Moore Unit

June Mathis, now Editor-in-Chief of First National's Colleen Moore unit, is one of the most successful writers of scenarios and scenario editors in the industry. Originally an actress on the speaking stage, playing leads for Cohan & Harris, A. H. Woods, the Shuberts, Liebler & Co., she turned her attention to scenario writing a few years ago. Among the pictures which she prepared for the screen are "To Hell with the Kaiser," "Toys of Fate," "An Eye for an Eye," "Out of the Fog," "The Red Lantern," "Lady Frederick," "The Right of Way," "Lombardi, Ltd.," "The Four Horsemen of the Apocalypse," "Hearts Are Trumps," "The Conquering Power," and many others.

She has headed various scenario departments. Miss Mathis is now preparing the continuity for "Sally," Colleen Moore's forthcoming First National special, which will be filmed under her supervision.

In the acquisition of Miss Mathis, First National secured a picture personality of the first magnitude, whose record of accomplishments is unexcelled. During years of experience she has developed to a remarkable degree what may be termed a picture sense in the consideration of story values, as well as in their actual preparation for the screen. She knows literature, she knows acting, she knows the stage, and, combined with their knowledge, she possesses first hand information about the studio and its requirements.

GLADYS BROCKWELL

Gifted Emotional Actress

For a period extending through ten years Gladys Brockwell has contributed vital, colorful performances — her vibrant personality being especially suited for the expression of emotions. One might even call hers an electric personality because of the vividness of her interpretations. Miss Brockwell was destined to reach the silent drama, having been identified with the stage since childhood.

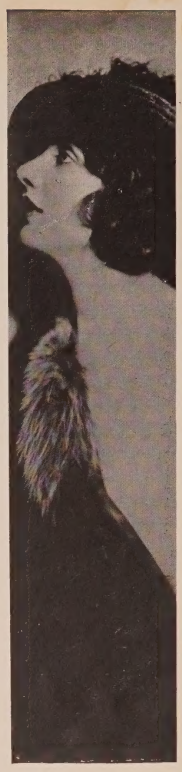
The star's first screen engagement was with Lubin — a company which furnished a full quota of our leading screen figures. And after seasons with Reliance-Majestic, Fine Arts and Universal — she was signed by Fox where she was elevated to stardom. With this company she appeared in "The Divorce Trap," "Pitfalls of a Big City," "The Strange Woman," "The Devil's Riddle," "A Sister to Salome," and many others.

Miss Brockwell has played a wide range of parts—but is at her best in the heavy emotional type of study. She gave a performance in "The Hunchback of Notre Dame" which was widely acclaimed — and other Universal features in which she appeared were "Paid Back" and "The Darling of New York."

She continued to forge ahead. Gifted as she is with charm and personality and talent she has fulfilled all the predictions that she would make a name for herself. Among her latest pictures is "Unmaried Wives." For First National she has appeared in "Oliver Twist" and "Penrod and Sam."

BETTY BLYTHE

Gives Vivid Performances



From the day that Betty Blythe became associated with the screen as a Vitagraph actress she has triumphed in one picture after another. That her rise to stardom would be rapid was indicated in the emotional quality of her first portrayal.

Miss Blythe after an education received in the University of California and Paris, took up a stage career and appeared successfully with such well known managers as Oliver Morosco and Comstock & Gest—playing in such hits as "So Long Letty," "Nobody Home," and "Experience." The screen beckoned her and she joined Vitagraph—a company which has developed more stars than any of its rivals.

The star, subsequently, became associated with World, Selznick, Goldwyn and Fox. It was with the last-mentioned company that she created the title role in "The Queen of Sheba," and contributed a performance which was widely acclaimed for its colorfulness and depth of feeling. Other pictures in which she did splendid emotional acting were "Fair Lady," "His Wife's Husband," "How Women Love," "The Darling of the Rich," Sinner or Saint," "The Spitfire," "Recoil," "The Breath of Scandal," and "The Truth About Wives."

Miss Blythe, being of the voluptuous type, was an ideal choice for the vampire in Samuel Goldwyn's First National picture "In Hollywood with Potash & Perlmutter." She gave a sparkling, brilliant performance.

ALFRED (AL) GREEN

Master Craftsman of His Art

One will have to look far to find a more gifted genius with the megaphone than Al Green. He has carved for himself an enviable position through his remarkable success in turning out human, entertaining pictures peopled with figures which approached life-like dimensions. There is no more dependable director in the industry today. One merely has to turn to the success of the Thomas Meighan attractions for testimony as to his ability.

Al Green is a young man—still in his early thirties—but he is a pioneer at the game. He started out with Selig back in 1911 after a brief stage career.

He began to leap into the limelight when he was chosen to pilot Meighan. But before his association with this star he indicated that he was thoroughly grounded in his art in his masterly direction of "Silk Husbands and Calico Wives." Goldwyn appreciated his skill in selecting him to direct "The Double-Dyed Deceiver," "Come on Over," and "Just Out of College." Then he directed Mary Pickford in "Little Lord Fauntleroy." His association with Meighan brought forth such pictorial gems as "Back Home and Broke," "The Bachelor Daddy," and "Woman Proof."

Mr. Green has a rare sense of humor—which always marks his pictures. His work is always intelligible. One of his greatest achievements in a humorous way is "Potash & Perlmutter in Hollywood," which is a Samuel Goldwyn production for First National.

ANTONIO MORENO

A Dashing Screen Hero

During an experience of many years before the camera Antonio Moreno has essayed a wide range of characterizations, and while he is an actor with a record for marked consistency of performance Moreno has scored his most notable successes in the impersonations calling for the Latin type of hero. In these parts he suits the most exacting conceptions of that dash; fervor and polished manner universally considered the inheritance and the possession of Latin gentlemen of breeding and culture. The appearance he has of course, for Mr. Moreno is a Spaniard—he was born in Madrid and received his education there.

Mr. Moreno came to this country at the age of fourteen. His purpose was to follow a career on the stage, an ambition he realized in due time and he soon found the way to engagements in stage performances with Mrs. Leslie Carter, Tyrone Power, Constance Collier, Wilton Lackeye and other stars. His first screen work was for Vitagraph and it was in productions from this company that he won a wide popularity with the followers of the photoplays. He has played featured roles with Goldwyn and Paramount as well. During the current year Mr. Moreno has appeared in the following productions: "Flaming Barriers" "Bluff," "Tiger Love," "The Border Legion," and "The Story Without a Name." He is now playing lead opposite Constance Talmadge in "Learning to Love," which First National will release.

Buying the best is the truest economy

For years the Ritchey organization has been doing lithographic work for concerns recognized as leaders in the motion picture field.

The Ritchey organization consists of 40 presses with more than 50 of the best poster artists in the country.

Ritchey Lithographing Corp.,

406 West 31st Street
New York City

Telephone - - - Chickering 1310

Reprinted from Motion Picture News, *Issue of Nov. 29, 924*